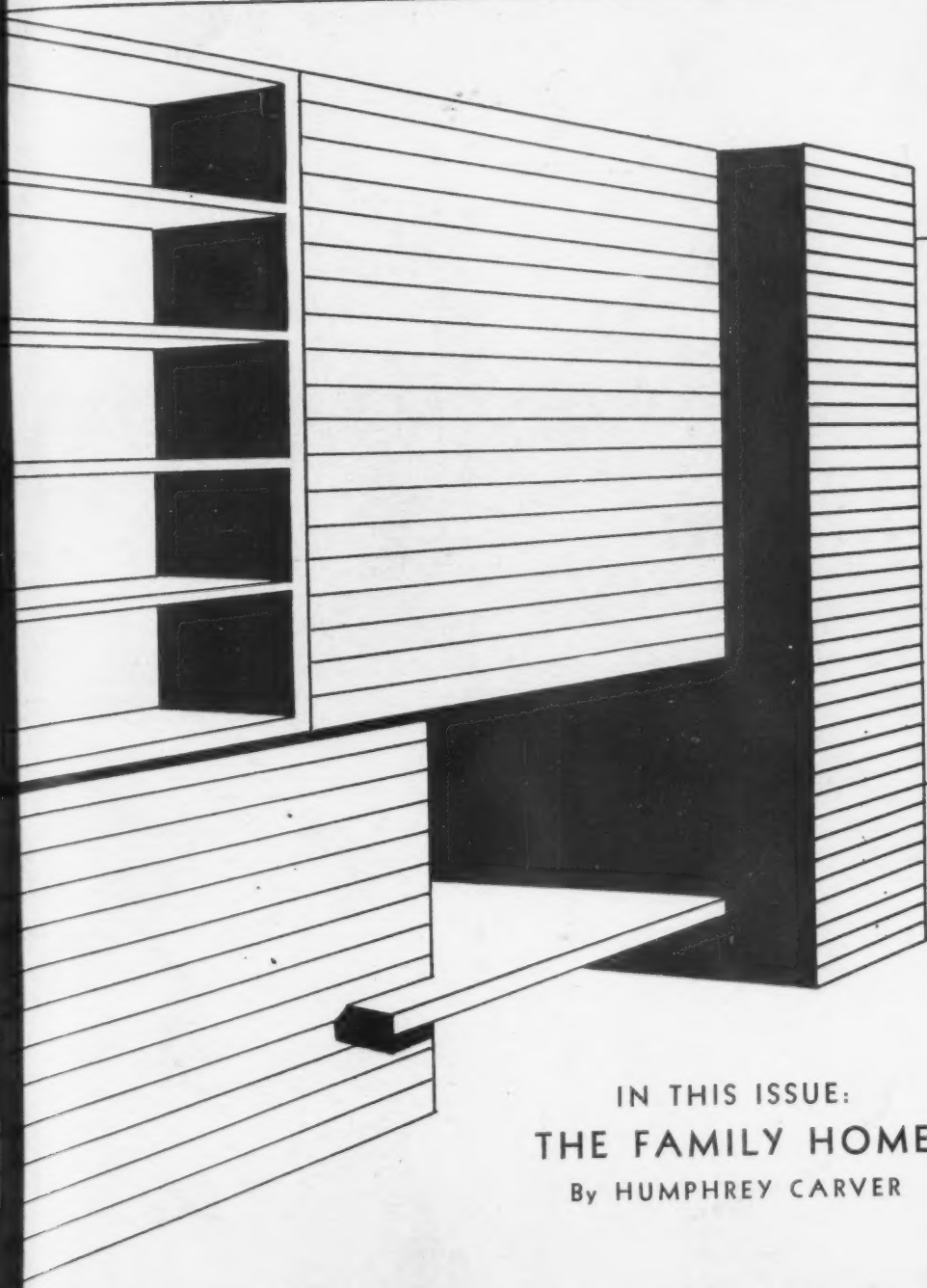


Canadian ART



IN THIS ISSUE:
THE FAMILY HOME
By HUMPHREY CARVER

FRANK JARMAN

LIMITED

OTTAWA

ONTARIO

We stock

Winsor & Newton's and
Reeves Artists' Materials

Oil and Water Colours, Fine Drawing
Papers, Canvas, Brushes, etc.

GRUMBACHER BRUSHES COLOURS MATERIALS

LOOMIS AND TOLES LIMITED

23 GRENVILLE ST.

TORONTO, ONT.

Importers of

WINSOR & NEWTON'S
ARTISTS' AND STUDENTS' OIL COLOURS
IN SINGLE AND STUDIO TUBES

FLAKE WHITE ALSO IN $\frac{1}{2}$ LB. TUBES

LONDON OIL COLOURS IN STUDIO TUBES

ARTIST WATER COLOURS IN $\frac{1}{2}$ PANS
AND LARGE TUBES

SCHOLASTIC WATER COLOUR BOXES IN
8 AND 10 COLOURS

BRUSHES, CANVAS, PALLETS, ETC.

M. GRUMBACHER
Artist Materials

•

C. R. CROWLEY LIMITED

1387 St. Catherine Street, West
MONTREAL, QUE.

ART...

PHOTOGRAPHY

PRINTING PLATES

VANCOUVER
CALGARY
EDMONTON
REGINA
WINNIPEG
HAMILTON
WINDSOR
TORONTO
LONDON
OTTAWA
MONTREAL
SAINT-JOHN
HALIFAX



NEW OTTAWA ADDRESS
370 BANK ST. • 5-3445

ART MATERIALS
are still in short supply

However

We are receiving shipments of

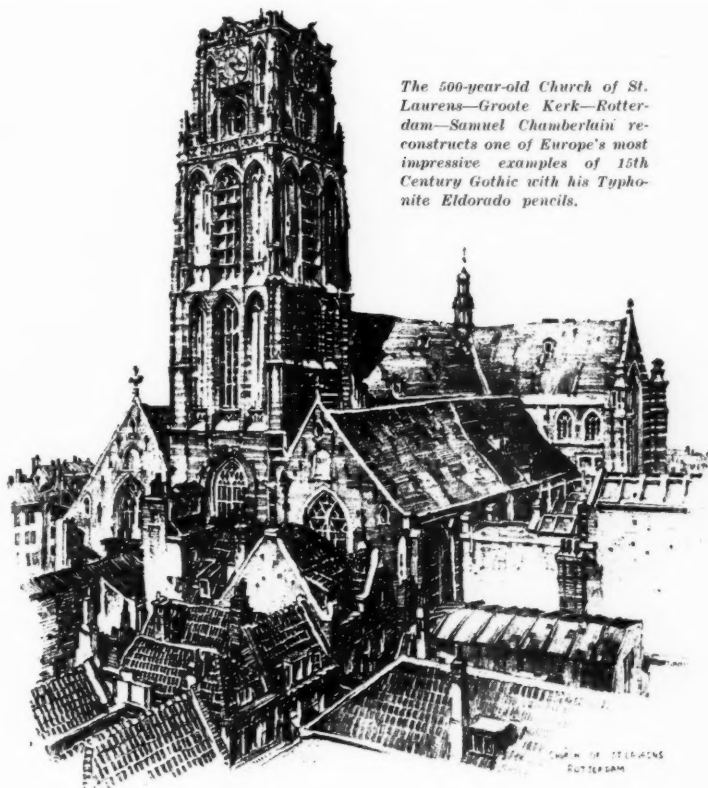
REMBRANDT
and ORPI
OIL COLOURS
FROM HOLLAND

Visit our new store

105 KING ST. WEST, TORONTO

Just two doors east

ARTISTS' SUPPLY CO. LIMITED



The 500-year-old Church of St. Laurens—Groote Kerk—Rotterdam—Samuel Chamberlain reconstructs one of Europe's most impressive examples of 15th Century Gothic with his Typhonite Eldorado pencils.

The professional artist, and anyone who wishes to exploit his skills to the utmost, provides himself with whatever tools are needed for best results. If you could have looked over Chamberlain's shoulder as he made this magnificent drawing you would have seen on his desk before him, not two or three pencils, but an array of leads

from 6B to 3 or 4H. And you would have seen him take up one, then another; the B grades for the darkest tones, the H grades for the lightest. In other words Chamberlain works with a *full palette*. If you have not worked in this way you have a pleasant surprise in store for you in the "ELDORADO pencil palette."

DIXON TYPHONITE ELDORADO

The Master Drawing Pencil

Made in Canada by DIXON PENCIL CO. LIMITED

NEWMARKET, ONTARIO



LAWREN HARRIS

Afternoon Sun, Lake Superior

**COLOUR REPRODUCTIONS
OF CANADIAN PAINTINGS
IN THE NATIONAL COLLECTION**

Size, reproduced above, on post cards	5c each
Same size, on paper	2½c each
Larger size, on mounts approximately 14 x 12"	25c each

*Further information,
lists and quantity prices on request*

**THE NATIONAL GALLERY OF CANADA
OTTAWA**

Canadian ART

VOL. IV

MAY 1947

No. 3

On Cover: *Architectural Detail: Wall of Living Room and Fireplace, from winning design by G. Burniston and J. Storey. Canadian Small Homes Competition, Maritime Region.*

The Family Home. <i>By Humphrey Carver</i>	94
Ontario Society of Artists. <i>Illustrations</i>	98
Seventy-five Years of Service. <i>By L. A. C. Panton</i>	100
A Greater Interest in Humanity. <i>By Margaret Tucker</i>	103
A Poet and Painting. <i>By Patrick Anderson</i>	104
The Federation Meets the Public. <i>By Robert Ayre</i>	107
Lithography. <i>By W. S. Wheatley</i>	110
New Wine in Old Bottles. <i>By Donald W. Buchanan</i>	114
Revival of British Painting. <i>By Kathleen M. Fenwick</i>	118
Report from Europe. <i>By Jori Smith</i>	121
The Calgary Art Centre. <i>By A. F. Key</i>	122
Important Paintings from the Edwards Collection Acquired by the Nation .	124
Coast to Coast in Art.....	126
New Books on the Arts.....	131
The Art Forum.....	134

Editors: ROBERT AYRE AND DONALD W. BUCHANAN

Associate Editor:

KATHLEEN M. FENWICK

PUBLISHED FOUR TIMES A YEAR UNDER THE DIRECTION OF A BOARD REPRESENTING THE NATIONAL GALLERY OF CANADA, THE ART ASSOCIATION OF MONTREAL, THE VANCOUVER ART GALLERY, THE MARITIME ART ASSOCIATION, THE FEDERATION OF CANADIAN ARTISTS.

Formerly Maritime Art; founded in 1940 by the Maritime Art Association

Authorized Second Class Mail, Post Office Department, Ottawa. 25c per copy. Yearly subscription in Canada, \$1; abroad, \$1.25.

Articles and illustrations suitable for publication are desired, but contributors are advised to consult the Editors before submitting material. Advertising rates upon application.

EDITORIAL AND BUSINESS OFFICES: BOX 384, OTTAWA, CANADA

THE FAMILY HOME

BY HUMPHREY CARVER

The Central Mortgage and Housing Corporation, an agency of the Dominion Government, has recently held a competition for the design of small homes that might be built for about \$6,000. The work of the competitors is now being exhibited.

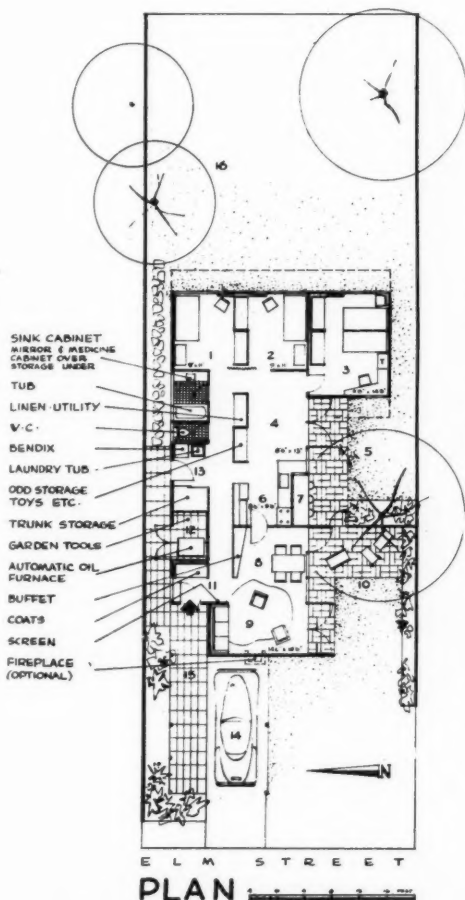
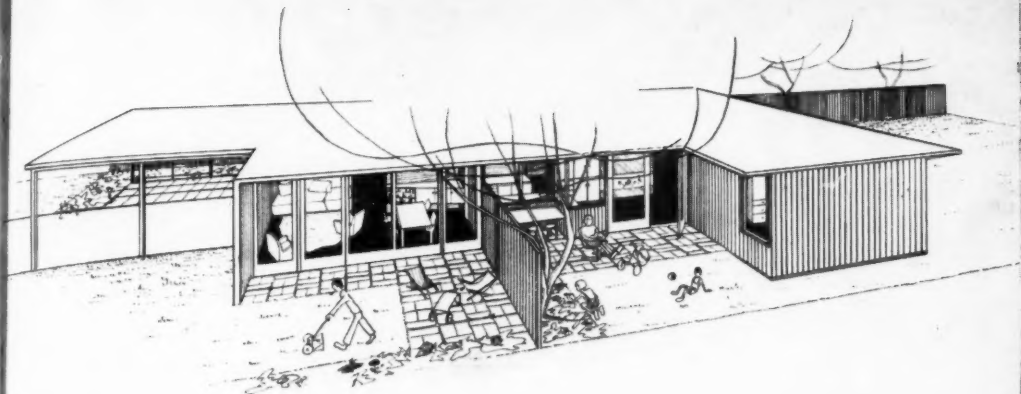
THE human family is an ancient institution that has lived in almost every conceivable kind of habitation—in caves and mansions and leafy huts, in palaces and suburban bungalows. And yet a new variety of the human family is constantly emerging from the shifting background of evolution and demanding a new variety of house. So, at the end of the long history of domestic architecture, the Canadian family asserts itself. Here is a new kind of economic and biological unit, with habits and standards and sentiments and prejudices that distinguish it from every other kind of family that has ever existed.

Perhaps the most essential feature of this family is its simple self-reliant economy, finding its full expression in a single self-contained dwelling. That each human family should inhabit a separate and distinct dwelling is, in the long history of civilization, a comparatively recent arrangement. The household of classical antiquity was a social group of imprecise definition with its women, children, retainers and hangers-on sharing common quarters under the rule of a patriarch. Even the mediaeval household, sprawling around the hearth on the rush-covered floor of the feudal hall, was a community embracing biological and legal relationships of a varied and promiscuous nature. And then there was the "age of stairs," the Renaissance and Victorian eras, dominated by a type of family which kept a staff of servants who slept in the attic and worked in the basement and spent a great part of their lives carrying ewers of water and scuttles of coal up and down the stairs in between.

The wit and fancy of architects have for countless centuries been devoted to

designing houses for these many varieties of composite household. And for their enjoyment some of the loveliest and most elegant creations of man's intelligence have followed one another in gay succession through history. The painted palaces of the Pharaohs' daughters, the courtyards and vaulted chambers of the Caesars, the sweet country houses of the Elizabethans, the delicate proportions of Robert Adams' London, the fragile beauty of New Orleans balconies—and even the solemn composure of Victorian bay windows in Ottawa and Toronto.

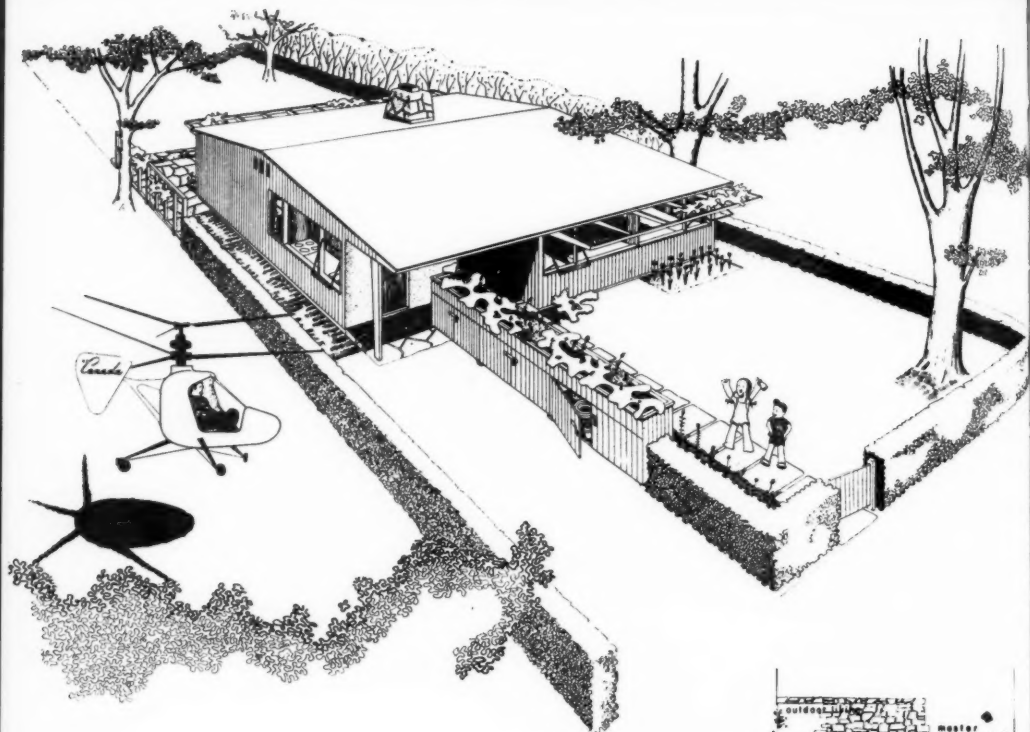
But the wit and intelligence of the keenest Canadian minds have not yet been employed in the designing of houses that may fulfil the aspirations of a new kind of family which now dominates our affairs—that small, educated, middle-income, taxpaying household which produces airmen and technicians. The homes of our people continue to reflect the combined prejudices and frustrations of an older generation of speculative builders, carpenters and real estate operators—a team not noted for imagination and originality. And upon their handiwork there has now been placed the additional restraints exercised jointly by the nation's financial institutions and an extensive national bureaucracy who together administer the mortgage system under which most houses now have to be built. It must be admitted that this is not a situation from which there is likely to emerge either the casual picturesque charm of the cottage or the clean logic of a contemporary domestic architecture. In fact the present arrangements for building houses in Canada threaten us with that kind of sterile uniformity to be found in government documents and official returns. And any-



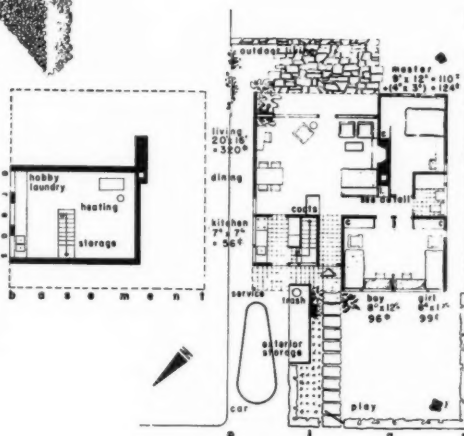
- 1-2 CHILDREN'S BEDROOMS EACH 90 SQ FT
FLEXIBLE PLAN ALLOWS AREA TO BE OPEN OR
DIVIDED BY STORAGE UNITS OR LIGHT PLY-
WOOD PARTITION.
- 3 MASTER BEDROOM 160 SQ FT
- 4 INDOOR PLAY AREA - NURSERY 110 SQ FT
FUTURE HOBBY AREA & SECOND LIVING AREA
- 5 OUTDOOR PLAY AREA
PRIVATE & SUPERVISED
- 6 KITCHEN 77 SQ FT
KEY LOCATION FOR SUPERVISION OF 4, 5, 13
& SERVICE TO 7, 8.
- 7 OUTDOOR DINING AREA
'OVER THE COUNTER' SERVICE
- 8 DINING AREA } 237 SQ FT
- 9 LIVING AREA
- 10 OUTDOOR LIVING TERRACE
- 11 VESTIBULE 28 SQ FT
- 12 HEATER ROOM
GARDEN TOOLS STORAGE - CONTROLS FOR PANEL
HEATING AVAILABLE FROM CORRIDOR. OUTSIDE
DOORS FOR SERVING CONVENIENCE.
- 13 SERVICE ENTRANCE & LAUNDRY
- 14 CARPORT
- 15 ENTRANCE ARCADE
- 16 DRYING YARD - GARDEN ETC.

6'0" FENCE ON SIDES OF LOT INSURES PRIVACY.
CONTINUED LATERALLY IT DIVIDES SIDEYARD INTO
PUBLIC & PRIVATE OUTDOOR RELAXATION AREAS.

A design submitted by Douglas Shadbolt in the 1946 Canadian Small Homes Competition (West Coast Region). The plan expresses a new approach to the free architecture of the Canadian house and suggests an association of indoor and outdoor living spaces which would be delightful in the west coast climate. It is a type of house-plan which could only be carried out with success on a site specially planned for such a group of houses, securing mutual privacy and open orientation. It exemplifies the difficulty of achieving radical improvements in home design without the opportunity to plan and build houses in groups rather than as individual units in conventional subdivisions.



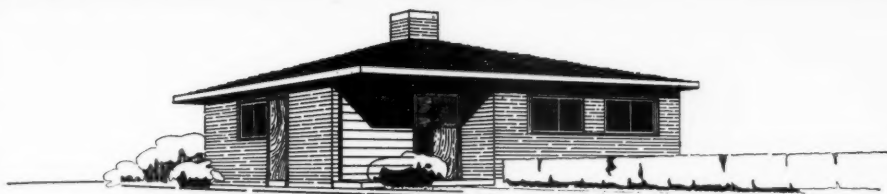
The second prizewinner in the 1946 Canadian Small Homes Competition (Ontario Region) was John C. Parkin. The designer of this house has given careful thought to the economies of production and interesting effects that could be achieved through standardization of parts and group arrangement. The planning of the interior gives a remarkable sense of space for such a small house, avoiding the common evils of too many small rooms compressed into a limited space.



one who looks at the post-war suburbs which are rapidly developing around our big cities cannot fail to be alarmed at the utter lack of independent thought which is being employed in the design of these new communities. Artistically it is an age of degradation, for we have exalted a housing system operated by the impersonal hand that fills out forms. We have rejected the sensitive hand of the artist. In the bustle and hurry of carrying out a great post-war housing programme,

are Canadian families to be housed like statistics in a filing system or are they to inherit some of the qualities of life which have been enjoyed by their predecessors? There is little value in overthrowing Pharaohs and Caesars, if we continue to live like slaves.

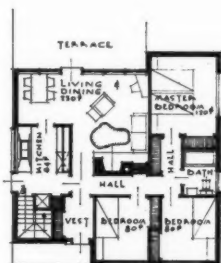
How can the Canadian family obtain the services of the architect? Unfortunately the average purchaser of an individual small home cannot by himself afford the services of an architect. And,



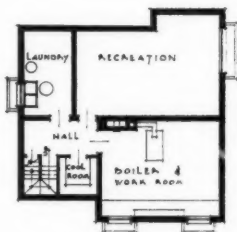
PERSPECTIVE OF NORTH & EAST ELEVATIONS



EAST ELEVATION



FIRST FLOOR



BASEMENT

0 5 10 15 20 25 FEET

The winning design submitted in the Canadian Small Homes Competition (Maritime Region) by G. Burniston and J. Storey. A well-proportioned simple house which would be very easy to operate and has a nice separation of living and sleeping areas. If repeated identically in rows it would, like any other design, become tedious; but if arranged in groups with careful use of changing colours and textures it is a design that could achieve real distinction.

anyway, a street packed with houses each from the hand of a different and competing designer is as objectionable in its conflicts as the present kind of street is stultifying in its monotony. It is, in fact, in the design of groups of houses, in the arrangement of numbers of units into architectural compositions that there lies the future opportunity for the development of a lively Canadian vernacular art. This is the direction in which we must steer if the Canadian family is to escape from the oppressive manner in which the post-war housing programme is now being carried out—standardization we must have; but it must be like the standardization of the keyboard on which an infinite variety of composition can be played.

Curiously enough it is only when the designs of small houses are considered in groups that it becomes possible to introduce interesting variations in plan arrangement. Individual homes built in a conventional subdivision are inevitably forced into a conventional pattern and cannot develop individual character. It is only when changes of orientation and size and approach are deliberately planned in a group lay-out that there is an opportunity to introduce refreshing variations in house design. For this reason it is to be hoped that the Dominion Government's housing agency will actively promote the development of group housing. In such a policy there is the promise of cost economies through the introduction of certain features of standardization. But also, and no less important, there is the promise of an enriched architectural character in Canadian homes and a hope of escape from the present sterility of the national housing programme.



A. ALLAN EDSON, R.C.A., 1846-1888. *Mounts Orford and Owl's Head from Lake Memphremagog*
The National Gallery of Canada

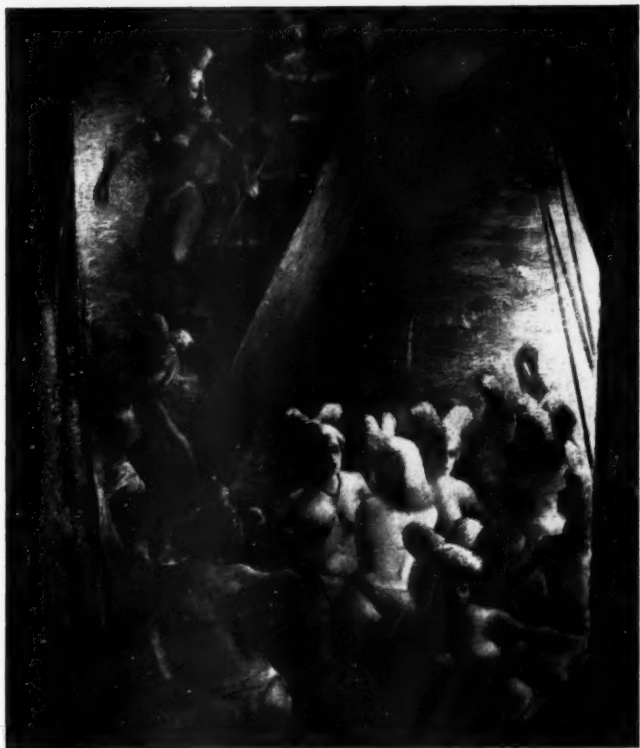
PAUL PEEL, R.C.A., 1860-1892. *A Venetian Bather*
The National Gallery of Canada

ONTARIO
 SOCIETY
 OF
 ARTISTS

*Yesterday
 and Today*



The paintings reproduced on this page are from the 75th Anniversary Exhibition of the Ontario Society of Artists, held in Toronto this spring, while those shown on the opposite page appeared in the Society's early exhibitions over fifty years ago.



R. YORK WILSON, R.C.A., O.S.A. *Backstage*

L. A. C. PANTON, R.C.A., O.S.A. *Landscape, Morning*



SEVENTY-FIVE YEARS OF SERVICE

BY L. A. C. PANTON, R.C.A., O.S.A.

THE Ontario Society of Artists celebrates, this year, the 75th anniversary of its founding in 1872. Mere age itself is not a cause for pride, and a span of seventy-five years, measured against the panorama of history, is no more than a moment. But during that period, in which Canada emerged from a more or less primitive state to assume the free independence of a great country, the Ontario Society laid the solid foundations from which the art of a young nation has since sprung and flowered in a thousand places often quite remote from its origin.

In those early days, Canada had few of the necessities or comforts of life. Her people were in no mood to concern themselves with the elegancies and refinements of art, and were reluctant to take more than a token interest in finding a place for it in the national culture. Such art as the country possessed was largely imported from Europe, from which many of its people had come to settle, and to which they continued to turn for guidance in matters of taste. Some few there were, however, notably in Toronto, to whom art was a necessity or conventional accessory of the good life; and it was in Toronto, in 1872, that an optimistic group gathered in the Gould Street home of John Fraser to found the Ontario Society of Artists.

The early years of the society made a tale of faith and tenacity. Both of these qualities were needed in plenty if the tender roots of a native art were to flourish in the arid cultural soil of the period. But the pioneer members were rugged spirits. Though not great artists perhaps, they nevertheless fought with courage and dignity, and not a little obstinacy, often at considerable personal cost, to forge the link between Paul Kane and the Group of Seven, and it can never be forgotten that these efforts

were the "indispensable preliminary" to the larger achievements in the art of today. These men were for long the focal centre of art in Canada; they forced its growth on education, and first opened the doors of government responsibility for art as a national asset.

For over seventy years, the ranks of the society have included many of the most prominent artists in Canada, far too numerous to mention here. Among them in the beginning were John Fraser and his co-worker Robert Gagen who was secretary for forty years; Marmaduke Matthews, T. Mower Martin and Daniel Fowler; Cresswell, Harlow White and Otto Jacobi; Robert Harris, Hamilton McCarthy, the sculptor, and Lucius O'Brien, the first president of the Academy. There were those grand old men George Reid and Homer Watson; and Paul Peel, Bell-Smith and William Cruikshank; and Curtis Williamson, W. E. Atkinson and Sir Wyly Grier. Among several distinguished women painters were Sidney Strickland Tully, Laura Muntz and Florence Carlyle. Later came Charles Jefferys, Fred Chalmers, Robert Holmes and Fred Brigden; the redoubtable John W. Beatty and that adventurous septet, Tom Thomson, J. E. H. MacDonald, Arthur Lismer, Frank Carmichael, Fred Varley, Lawren Harris and A. Y. Jackson; and a group of able sculptors including Emanuel Hahn, Florence Wyle and Frances Loring. In this list is written, surely, a cross-section of Canadian art.

The objectives to which the Society first pledged itself must have seemed in those days to be idealistic visions. Yet all were eventually accomplished by practical sagacity and unremitting pressure. One of the first of these aims was the formation of a permanent public art gallery in Toronto, a gallery which, it was hoped, might later become a Na-

*The first exhibition
of the Ontario Society
of Artists held in
1873 in Fraser's
Gallery, King St. W.,
Toronto, on the site
of the present King
Edward Hotel.*

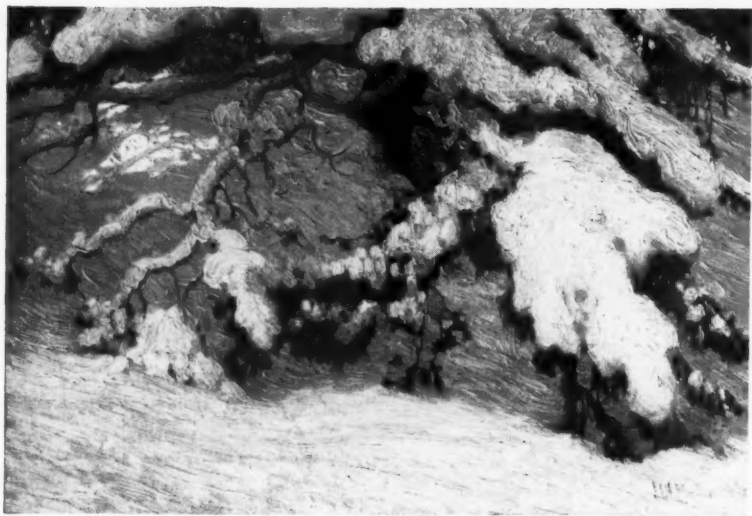


tional Gallery. The Society worked for thirty-five years before its support helped to found the present National Gallery in Ottawa, and for another ten years before the permanent art gallery in its home town became a reality. In the meantime the entire lack of public galleries made it necessary for the Society to find space for its annual exhibitions in other places, among them a photographer's gallery, a music hall and a skating rink. It later found more permanent quarters at the Princess Theatre, which not only accommodated its exhibitions, but housed as well the Central Ontario School of Art, which the Society founded and conducted for twenty years. Certain members, notably T. Mower Martin who first filled the office of principal of the school, became "professors" with a small remuneration or none at all. The Provincial Government, with which for a time the Society had collaborated in the financing and managing of the school, finally took over the institution, which then became the present Ontario College of Art.

The Society played a large part, too, in establishing the Royal Canadian Academy. The Marquis of Lorne, then Governor General of Canada, who was bold enough to propose the new venture

at a time which others considered wildly premature, found the Society equally audacious and enthusiastic. The Governor's plan was given practical direction by the Society and the Art Association of Montreal, and the Academy was constituted in 1879.

Today, the Society numbers more than sixty artists under the able and energetic President, R. York Wilson, A.R.C.A. The passing years have changed its personnel but not its purpose, which is, in particular, to encourage and foster art in Ontario, and in general, to work for the improvement and appreciation of art wherever this is possible in the changing circumstances of our times. The Society takes justifiable pride in its past, but dedicates itself to the future. It is not in the nature of events that any human organization may continually find opportunities to champion great causes, enjoy great discoveries, or father great progress. The Society has had an abundant share in the building of Canadian art in the past; it occupies an important place in the art activities of today. As for the future, it will remain true to its tradition, in its determination to nourish and strengthen the spirit out of which shall be born the finer achievements which lie ahead for Canadian art.



J. E. H. MacDONALD, R.C.A., 1873-1932. *Snowbound*
The National Gallery of Canada

The above painting by J. E. H. MacDonald, one of the founders of the Group of Seven, was first shown in the O.S.A. exhibition of 1915. The tradition of the Group is continued in this year's exhibition by A. J. Casson.

A. J. Casson, R.C.A., O.S.A. *Early Snow*



A GREATER INTEREST IN HUMANITY

BY MARGARET TUCKER

THE Ontario Society of Artists, the oldest art society in Canada, has presented an auspicious exhibition to celebrate its 75th anniversary this year. One feels an impression of vitality and vigour as soon as one enters the galleries. The characteristic of Canadian art of emphasis on design, colour and simplification, combined with representational subject matter, is immediately apparent. A small proportion of the paintings discard representation and strive to achieve emotion and stimulus purely through the medium of colour and design. But perhaps the most interesting feature is the pronounced trend towards greater interest in humanity and the relationship of man to his environment. Gone are the days when a Canadian art exhibit consisted almost entirely of northern landscapes and snow scenes—the limited type of exhibit that provoked a puzzled English art critic to remark, "Your landscape is obviously stunning,—but are there no people in Canada?" There are, of course, a few people in Canada, and here we see them in many facets of their life, at work, and at leisure, adults gossiping, children playing, people skating, lining up for the movies, waiting on a freezing, windy corner for a street-car. This broadening of fields of interest is a trend to be welcomed, and makes a most entertaining exhibition.

It has become a too widespread notion that really effective painting in Canada began with the Group of Seven. The retrospective section of this O.S.A. exhibit, beginning with paintings shown in 1872, helps to disprove this notion. Both G. A. Reid and F. S. Challenger have paintings in both the retrospective section and the 1947 exhibit. It is a tribute to the Society that artists of such reputation should have maintained their

unflagging interest in contributing to these exhibitions over such a long period of time. Judging from the paintings selected from the early days of the society, the competence and thorough training of the early artists was notable. They naturally paint the Canadian scene through European eyes, having received their training in Europe, but later in the work of Gagen, Beatty, and J. E. H. MacDonald, we see the promise of the development of an art rooted in its own native soil.

By far the largest proportion of the paintings in the 1947 group are oils. There are more large canvases in this show than have been seen heretofore in the O.S.A., and the growth in size is a distinct improvement. The two paintings that received prize awards, A. J. Casson's *Early Snow*, and J. S. Hallam's *Saturday Matinee*, well deserved them. In *Early Snow*, Mr. Casson adds to his already established reputation as our foremost portrayer of the Ontario village, with its frame houses distinguished by their pointed Gothic style eaves. J. S. Hallam's *Saturday Matinee* shows a typical modern city scene with people lining up for a movie.

Many of the landscapes are treated from an emotional point of view. Outstanding in this way is one by Winchell Price. His *Forces at Work*, with its heavy ominous sky, which occupies about four-fifths of the canvas, casting dark shadows over the land, is an integrated study of the close conjunction of land and sky and of the littleness of man compared with the forces of nature. L. A. C. Pantton's tempera landscape is imaginative and masterly in the handling of a difficult but effective medium which is all too seldom used.

R. York Wilson and William Winter both continue to contribute humorous vignettes of life, here drawn from street scenes and backstage at the theatre. The style of both these artists is vigorous and gay. Jack H. Bush's painting of a dilapidated, empty room, with door after door opening into more emptiness, entitled *Yesterday*, is the most effective sentimental picture in the show.

The relatively few water colours are, on the whole, rather disappointing. Exceptional is John Bennett's *Overcast, Georgian Bay*, which reveals the sensitivity of this young artist who is certainly to be watched. Notable also is a decorative fantasy called *St. George* by John Cakehead.

Among the abstract and non-objective paintings, of which there are surprisingly few, those by Edna Taçon undoubtedly stand out as best.

This anniversary exhibition of the O.S.A. seems to have a greater feeling of maturity than attained before. Walking through the galleries from the early retrospective section to the 1947 show, one felt that the subtlety and craftsmanship of the early European trained painters, and the vigour, vitality, and youthful brashness of the Canadian nationalist painters, were now beginning to merge. The result, we hope, may be a school of painters with the sensitive awareness of the former and the spirit and sparkle of the latter.

A POET AND PAINTING

BY PATRICK ANDERSON

ART is indivisible; the problems of the Canadian artist are everywhere the same. They are the same if one thinks of his isolation, which must be broken down, or of his financial status, which must be bettered, or of his general aims, which are to create "the uncreated conscience of his race" and to mobilize the conflicts and insights and despairs of living in a beautiful but Philistine country into what, generally speaking, will be the first or almost the first successful aesthetic expression—whether the medium be painting, poetry, the art of the novel, or of the theatre, or of the dance. Chauvinism and cheap cultural nationalism have to be forgotten. It would be better for the artist to start out with the solemn reflection that *there has been no Canadian art of the first quality*. Granted this, he will then have to decide that the time has passed for there to be *any Canadian art*, in the sense of the nationalist. Canada, in its cultural infancy, has already been caught into the world. The most that can be done now is to stain

world movements with a certain special colouring.

In other words I do not believe that the poetry of our fantastically named Golden Age has given us anything in the way of a tradition or an inspiration which is worth inquiring into now; whatever Roberts or Carman or the present Dean of Canadian Letters, E. J. Pratt, have achieved, and the latter at least has achieved some remarkable things, I do not feel that we can go to school to their work. Poets of other countries have always done better than Canadian poets. Similarly I find the dominant trend in Canadian painting, that of the Group of Seven and its innumerable derivatives, useless from the point of view of today. While doubting my competence in this matter, I feel that however original and healthy the initial impetus may have been, it developed into a tendency to grandiose simplification on propagandist (a hint of the travel poster) rather than aesthetic lines, to a preference for the raucous and

obvious over the painful and subtle, and to an emphasis on landscape and the picturesque rather than on the individual and his society. Do these jolly colours, lurid striations, theatrical re-arrangements, with their suggestion of a cruel and stupid optimism, an indifference to psychological and social misery, represent the Canada of today?

Both the painter and the poet have to recognise that the *Canadian tendency* (the tendency on the part of artists to revolt from the old Europe by rejecting cosmopolitan culture altogether in favour of a national art, with all the false virility and blustering that that implies, and the encouragement they receive from those critics who accept a double standard) has led to shocking failures in taste and a notable refusal to suffer the full burden of our predicament. As an expression of this failure of taste I would mention the inclusion by E. J. Pratt, in his collected works, of poems obviously far below his best standard, or the recent sponsorship by artists of the renown of Lawren Harris and A. Y. Jackson of silk screen prints of theirs which are commercial to an extreme. Will the critics and hagiologists protest? Will the artists, secure in

the small closed world of Canada and without benefit of the criticism and competition of a creative society, see fit to reconsider their decision?

All artists in Canada suffer from the lack of keen constructive criticism. Endlessly, in painting as in poetry, the radio professors give their symposiums on the same "big" questions: "Whither Canadian Art?", "Is There a Canadian Poetry?". Endlessly they elevate the "Masters" to pedestals of extravagant height while cautiously, ironically, like a bunch of fussy and patronizing uncles, slipping their two bits to the promising but hardly respectable young. Detailed and scholarly evaluations of the work of individuals and small groups are seldom attempted. Endlessly, too, from the "corrupt" and "foreign influenced" studio couches of Montreal and the frustratedly virile pack-saddles of the West the artists look inward to the mausoleums of Toronto or Ottawa, feeling that everything except creative work will be done in the one and then probably undone again in the other. Toronto rarely seems to approve of the liveliness that goes on outside its gates; Ottawa can rarely afford the financial risks of encouragement. It

LAWREN HARRIS. *Island, Georgian Bay*

Silk screen print



"... the recent sponsorship by artists of the renown of Lawren Harris and A. Y. Jackson of silk screen prints of theirs which are commercial to an extreme."

is natural then, though perhaps hardly fair, for the artists of West and East to view these national centres with some misgiving—to feel oppressed by Toronto's self righteous executive ability and exclusiveness or Ottawa's impenetrably special parliamentary atmosphere. Both cities are concerned with Canadianism but the outsider scarcely knows what this Canadianism is.

What then can poet and painter do as they catch each other's eyes across a vacuum caused by the lack of an instructed and friendly public? Let us admit that in coming together we are bound to be conscious of a certain inequality. The painter has at least a sort of niche; quite a few people accept the fact that there are Canadian painters, partly because paintings are more easily used in the social game: they show up on walls, can be looked at quickly and have a snob value. The concept of a poet is much more unfamiliar. Yet both of us face the same tasks, both of us know what Mallarmé called "*le vide papier que la blancheur défend*". We proceed from the modern respect for the medium and for form—not that we are "formalists", rejecting ideas, but that we know that the work of art is an intransigent totality of form and concept, occurring only through form. The work of art which is a perfectly digested and expanded "idea" is the product of craftsmanship and a life dipped deeply into the chasm of our times; one might say that a mind rationally preoccupied with the contemporary produces the solutions of science and philosophy, while a subconscious emotionally preoccupied with the problems of living produces art. (The most consistently active and successful near-artists are dreams.) Just as art is produced from the savage dialectic of concept-emotion and form, man and paper, individual and environment, moment and time—as an attempt to master and change the world by readjusting the two polarities—so every-

thing in the process of art is also dialectical, a balancing, a counter action of forces. Starting from the belief that it is the Canadian artist's task to live fully, which means to suffer fully, in his country, I feel that various themes should jostle in his consciousness: a respect for tradition as against a love of the new; a desire to introduce elements of complexity and elegance; a pervasive but carefully watched consciousness of his position as a Canadian and of possibilities in the Canadian scene, but always in terms of what is being done elsewhere and of the world picture; an awareness of social implications tempered by the knowledge that these must be the product of personal experience and should generally be implicit in the work of art, not explicit or crudely didactic.

I have been prompted to make the foregoing remarks by the fact that I have been directing for some months a Poetry Workshop for the Federation of Canadian Artists, Montreal Branch. The constitution of the Federation clearly envisages projects of this nature, and it has been interesting to notice how closely problems even of a rather technical kind are similar in both poetry and painting. The Poetry Workshop is only a start. A closer relation between practitioners of various arts would help to make life in this country more stimulating, and would perhaps have other results: one thinks of a clearer, less mystical art criticism, collaboration on illustrated books, a more concerted and articulate attack on the greatest enemy of all, the false commercial values of film and radio. Not until the Hollywood film is viewed as an enemy as dangerous as Hitler, not until false art is seen as meaning no more or less than the corrupted life, not until the last plush shreds and fluffy tatters of *cliché* and pipe dream and sentimental indifference have been torn from reactionary and progressive alike, will either painter or poet be able to relax from their revolutionary tasks.

THE FEDERATION MEETS THE PUBLIC

BY ROBERT AYRE

THE principal objective of the Federation of Canadian Artists, according to its published statement of aims, is "to unite all Canadian artists, related art workers and interested laymen for mutual support in promoting common aims: the chief of these is to make the arts a creative factor in the national life of Canada and the artist an integral part of society."

During the throes of its birth at Kingston in June, 1941, there were artists who desired it to be a professional society, with strictly professional standards; they were afraid of being swamped by laymen. Against them was raised the argument that this would be "just another" artists' society, with no valid reason for existence. The suggestion made by Lawren Harris that the Conference of Canadian Artists offered "an opportunity to initiate certain nationwide activities" and that "all of the art societies in Canada and the staffs of all the art colleges in Canada could unite in one federation and work together toward their own creative and social enlightenment" came in for a great deal of discussion. The conference was in favour of a nation-wide organization but it did not settle the question as to whether it should be a federation of existing societies or a grouping of individuals, including laymen. It was left to a continuing committee, which ascertained the wishes of the delegates by a questionnaire, and the Federation as it is now constituted came into being.

In his original plan, Mr. Harris suggested that the federated art societies and college staffs could "seek the co-operation of those organizations, institutions and individuals in this country which are interested in its cultural development." While the form of organization he proposed was not adopted, interested individuals did become an in-

fluent wing of the Federation. Because of its lay membership, the Federation is unique among national art societies in Canada and its value is in its function as the bridge between the artist and the public.

Handicapped by the width of the Dominion, by the difficulties of travel during the war, and by that old Canadian malady, lack of funds, the Federation has not found it easy to function nationally. It held its first national conference in Toronto in 1942 and has not had another until this spring. Nevertheless, it has made attempts to express itself on questions affecting the whole country and has made representations to the federal government. These fell on deaf ears and it was not until sixteen cultural societies, including the Federation, and also, as well as artists, the Canadian Authors' Association, the Dominion Drama Festival and a committee of musicians, drew together and sent a delegation with a brief to the Special Committee on Reconstruction and Re-establishment, of the House of Commons, in 1944, that the government was persuaded to pay some attention to the claims of art.

In the meantime, the Federation developed vigorous life in its regions. Yet, with the Maritime Art Association already in existence, it has made little headway in the Atlantic provinces; it has collapsed in Ottawa; it has been none too healthy of late in Toronto; it has not yet been able to impress French Canada. But it is active among the English-speaking people of Montreal; it is alive in Winnipeg; in Saskatoon it absorbed the Art Association; it is a strong influence on the Pacific Coast.

Many of its national objectives are the concern of the more widely representative Canadian Arts Council, outgrowth of the visitation to Ottawa in 1944, and



Life class in the Federation's Montreal studio

of which it is a member. The Federation's strength lies in its regional activities. The regions are almost autonomous, cutting their garment according to the cloth, functioning according to the immediate needs of their communities. At the same time, though they may act independently of one another, the right hand frequently unaware of what the left hand is doing; though they may not be following a national programme as laid down and, indeed, may be fretting that there is no national policy or that, if there is, they have been unable to discover it; nevertheless they are united by common opportunities and aims and are contributing to a national pattern.

No attempt will be made in this short article to recount the history of the past five years or to survey the Federation's present activities, but it may be interesting to look at this pattern. We can get a fair idea of its shape by comparing the activities of three widely separated branches in one field—education.

On the elementary school level, Winnipeg and Montreal branches have been contributing to their communities for several years. With the co-operation of the Young Men's Section of the Board

of Trade, the Federation is placing a painting by a Manitoba artist in every one of Winnipeg's fifty-three public schools. Montreal, working with the Home and School Associations, arranges exhibitions and sends artists to meet pupils, teachers and parents, thus greatly stimulating the natural interest in art and helping to raise standards.

Through its family and student memberships, the Federation endeavours to reach the widest possible public. Not all branches are as well equipped as Montreal, which has a studio. Here the members meet socially, gather for lectures and work in painting, drawing, silk screen, pottery and poetry groups.

But the Federation is not content to draw people to itself. It goes out to meet them. One manifestation of this missionary spirit is its work among the schools. Another was its approach to the adult public in lecture projects this past winter.

Without consulting each other, Vancouver, Winnipeg and Montreal came forward with the same idea. Each originated a series of lectures and presented it in co-operation with the university. In Vancouver it was known as "Art and Society", in Montreal, "Art in Society",

and in Winnipeg, "Art and You." (It is interesting to note that in Montreal the original title was "Art is for Everybody.")

The Vancouver lectures were given in the art gallery. Six of the speakers were University of British Columbia professors. Dr. Dolman spoke on "The Layman Looks at Art"; Dr. Garnet Sedgewick on "Art and Morality"; Dr. Roy Daniels on "Names and Labels", and Dr. A. F. Clark on "Art and Philosophy"; four speakers took part in a symposium, "Art and Democracy": L. A. Mackay on literature, Fred Lasserre on architecture, John Goss on music and Lawren Harris on the visual arts.

The University of British Columbia Extension Department presented a course of ten lectures on famous artists, from El Greco to Emily Carr. These were also given in the art gallery and most of the lecturers were artist members of the Federation.

B. C. Binning, chairman of the Federation in Vancouver, made a lecture tour of the interior of the province for the Extension Department of the University, visiting twelve towns in the Kootenay, the Okanagan and other sections. At the same time, he made a survey of organizations and workers in the visual arts. He found a definite need for exhibitions, lectures and direction, and was given an enthusiastic welcome. For the past two years, the Federation has been sending exhibitions to these centres.

In Winnipeg, the Federation asked the Art Gallery Association, the School of Architecture and Fine Arts of the University of Manitoba and the Winnipeg School of Art to join in presenting a series of public lectures at the art gallery, based on current exhibitions. Earl Farnham, Assistant Professor of Architecture at the University, discussed the old and new architecture of the southwestern United States and Mexico, using his own photographs for illustration and referring to the "Modern Housing" exhibit of the Museum of Modern Art which was on display. At the time of the Emily Carr exhibition,

Miss Doris Hunt, of Daniel McIntyre Collegiate, spoke on the life and works of Miss Carr. The curator of the Winnipeg Art Gallery, Alec Musgrove, discussed academic painting. Under the title, "Furniture Forms and Functions", Miss Lillian Allen, lecturer in applied art in the University, spoke on the designing of furniture for present day living. An exhibition of modern furniture from the Museum of Modern Art was on view. Dr. V. L. Leathers, of United College, spoke on nineteenth century art. Based on two other Museum of Modern Art exhibitions, a group of enthusiasts discussed the pros and cons of cubism, expressionism and non-objective art.

The Montreal series took the form of thirteen lectures arranged and directed by the Federation and presented at McGill University by the Extension Department. The course opened with "What is Art, Anyway?", a discussion of the nature and origins of art by Dr. J. W. Bridges, and closed with "Canadian Art, Whither Bound?" by Graham McInnes. Under the title, "The Runaway Husband", Robert Ayre lectured on art for art's sake; Professor Harold Spense-Sales spoke on "The Art You Live In" (architecture); Donald W. Buchanan on "Art and the Things You Use" (industrial design); Charles Fainmel and Henry Eveleigh on "Art Makes up your Mind" (advertising art and propaganda); Fritz Brandtner on "Art and Your Children", using examples from some of his own classes; Harry Mayerovitch on "Why is an Artist?" (the artist and his environment); George Dunning on "The Art of the Film", illustrated with National Film Board productions; and under the general title "The Artist at Work", Fritz Brandtner discussed painting, Alexander Brott, music composition, and Patrick Anderson, the writing of poetry. The course was introduced by Professor A. H. S. Gillson, Vice-Principal of Dawson College and Chairman of the Quebec Region of the Federation.

The Federation plans to extend its influence still further by the publication of most of these lectures in book form.

LITHOGRAPHY

BY W. S. WHEATLEY

There are three methods of making a lithograph, on stone, on metal plates, on transfer paper. This article describes the metal plate process.

LITHOGRAPHY is a chemical process. From the first cleaning of the plate to the last proof impression on the press, every operation is based upon, and calculated to exploit, the natural antagonism between grease and water. Originally practiced on slabs of porous stone, the medium has come today to include grained metal sheets or plates as a working surface. These plates, generally of zinc, though lacking certain of the qualities of stone as a drawing medium, are becoming increasingly popular due to the ease with which they can be manipulated and stored. Because of the working limitations imposed by the use of stone we shall confine our present remarks to lithography as practised on metal plates.

The grain on the plate, a roughening of the surface similar to fine sandpaper, provides a texture to which the lithographic crayon adheres readily, giving the characteristically grainy appearance of a lithograph. It serves quite another purpose, however, in the printing process. In this, where it is necessary throughout to keep a film of moisture over the entire surface of the plate, it is the grain that holds the water and allows it to be distributed evenly over the whole area.

The moisture in the open grain, opposed as it is to the greasy image as applied by the crayon, repels the printing ink, permitting it to adhere only to the areas where the colour has originally been applied on the design. In this way, although the design is not raised from the surface of the plate, it carries the ink necessary to transfer a proof to the paper, leaving the paper clear where there is no design on the plate.

There are three distinct steps to the production of a lithograph: the drawing

on the plate, the chemical preparation of "fixing" the plate, and the printing.

Drawing on the Plate

Before beginning to trace or draw on the plate it is necessary to "counter-etch" or clean it. This cleaning procedure frees the grain of all chemical impurities, graining residue or preserving surface of gum arabic if the plate has been stored. It consists of scrubbing the plate freely with a mild solution of acetic or hydrochloric acid.

The plate should be placed on a slightly sloping surface in a sink where drainage is unhampered. The counter-etching solution is then poured over the plate and the surface is scrubbed briskly with a small, stiff-haired scrubbing brush. Several applications of the solution, each followed by a flush of water, may be necessary to clean the plate thoroughly. Once it is clear that no further cleaning is necessary the plate should be suspended by one corner and fanned dry. Quick drying is essential at this point as there is a danger that any prolonged exposure to moisture may produce local oxidation of the plate. Once dry, the plate is ready to use.

The counter-etching procedure has "sensitized" the plate. That is, it has left the surface receptive to anything of a greasy nature. It is now said to be "open" and great care must be exercised to be sure that the plate is not touched by the hand. A light finger print can stain the plate so as to produce a tone in printing. The surface should at all times be kept covered by clean paper, except where work is proceeding.*

Now trace your design on the plate,

**The plate should be kept in the sensitized state no longer than is necessary as dust and atmospheric gases have a detrimental effect on the surface.*

or if you prefer sketch it directly on the metal with *conté*. *Conté* is greaseless and consequently will not "take" on the plate. Use it sparingly, however, as any heavy application may interfere locally with the adherence of the crayon. If you use a tracing, when your design has been developed in sufficient detail, rub the *conté* chalk freely on the back of the paper and you are ready to trace it on the plate. Remember, it must be reversed to print the same way as your sketch. The use of a coloured chalk (*sanguine* is ideal) will avoid any confusion when work is begun with the black litho crayon or ink. Lithography lends itself beautifully to a broad, free treatment. At the same time, some of its finest textures are arrived at by the very gradual application of colour, beginning lightly and building up until the desired tone is reached. While these qualities indicate an unrestricted working method, it must be remembered that, except to the extent noted later, there is no means of erasing the crayon or ink once it has been applied.

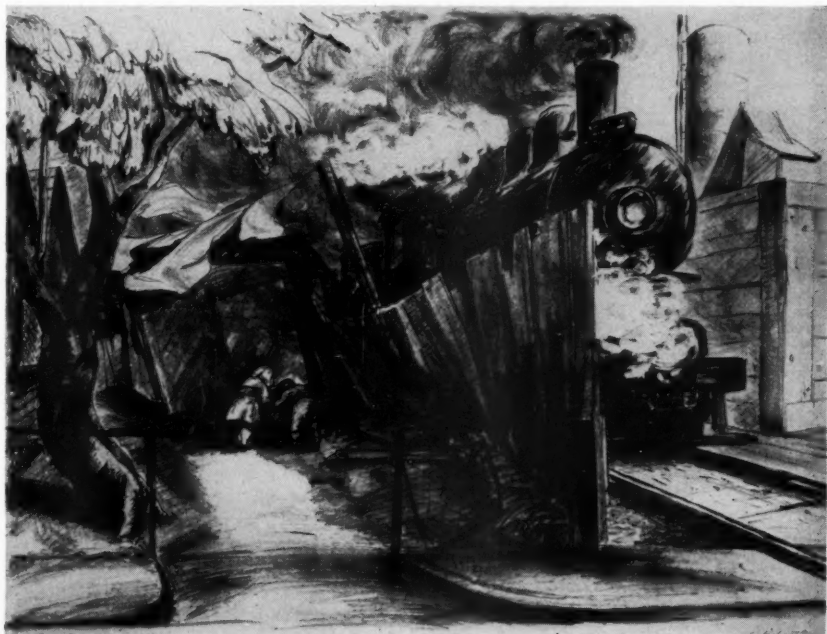
The drawing on the plate may be

done with several types of materials: lithographic crayons or pencils, *tusche*, rubbing ink, or gum arabic solution. The most popular of these materials are lithographic crayons or pencils. They range in grades from No. 1—very soft to No. 5—hard. All five grades can be used to good advantage to obtain different effects.

Tusche or lithographic ink may be obtained in either solid or liquid form. The solid is preferable as a small quantity may be dissolved in water quickly and will not deteriorate with time. It can be applied with brush or pen but is not reliable for use in washes as all applications of *tusche* tend to print solid.

Rubbing ink is obtainable in block form. It is applied by using a piece of chamois on the finger or by a stump stick. This is used to pick up ink by rubbing from the block and then applying it in a similar manner to the plate. Areas on which it is applied print with a particularly soft and smooth tone. It should be used sparingly, as when applied heavily it is liable to clog and print unevenly.

W. S. WHEATLEY. *Smoke, Steam and Sunshine.* Lithograph



Gum arabic solution because it is used to "close" or desensitize the plate, works the opposite way to the other materials mentioned here. It is used to stop out any area where a sharp edge is desired. Crisp highlights may be brushed in with gum and then, once the gum is dry, tones applied up to and over the edge of the gum. When the plate is moistened in the processing, this gum is removed and with it any colour which may have been applied over it. It should be remembered in using gum that it is a complete stop-out and once it has been applied nothing will print in that area except what may have been there before the gum touched the plate.

There are two methods of removing parts of the design which are unwanted. The first is to burnish the area with a "snake slip", a pencil-like strip of soft pumice stone, while the plate is wet. This action removes both the design and the top of the grain. Although the stone leaves the plate rough enough to carry moisture, no further work can be done on the area burnished. The action is one of complete erasure and the spot will print pure white on the proof.

The other method, which has been used with varying success, is to use a fine burnishing tool on a gelatine surface against the plate. Photographic film which has been cleared of any image has a surface of gelatine which is quite sufficient to lift crayon from the plate. With this, fine light lines can be drawn into tones already applied, or parts lightened by cross-hatching or general burnishing. When this method is used, particular care should be exercised in the gumming and etching procedures later, to ensure that the areas so lightened are etched sufficiently to print clean. Only experience will show exactly what can be done by this method. Beginners will be well advised to use it only sparingly at first.

As the drawing develops, it will be found that the gray of the plate will make the establishment of certain values difficult. It must be constantly kept in mind that the design applied on the



W. S. WHEATLEY. *Invalided Out.* Lithograph

gray plate will finally be printed on white paper. This will make it, when proofed, appear sharper than it does on the plate, due to the greater contrast between the tones of the design and the paper.

With the completion of the drawing on the plate, the artist assumes the role of technician and the success of his creative effort depends as completely now on his care and craftsmanship as it did at an earlier stage on his ability to draw.

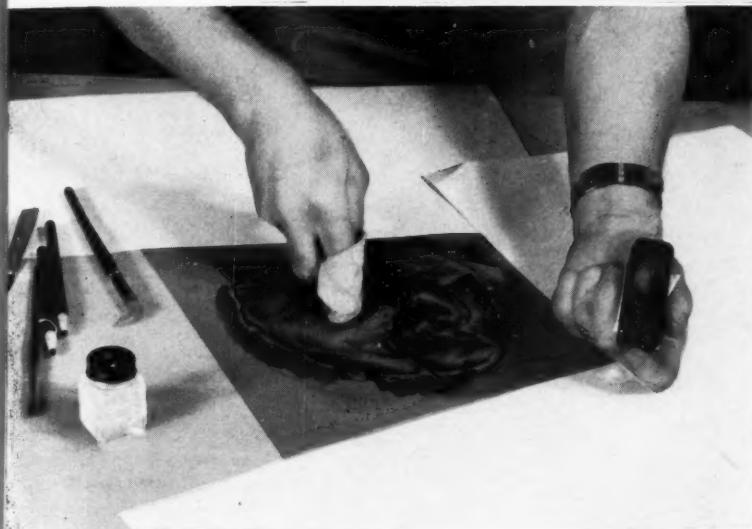
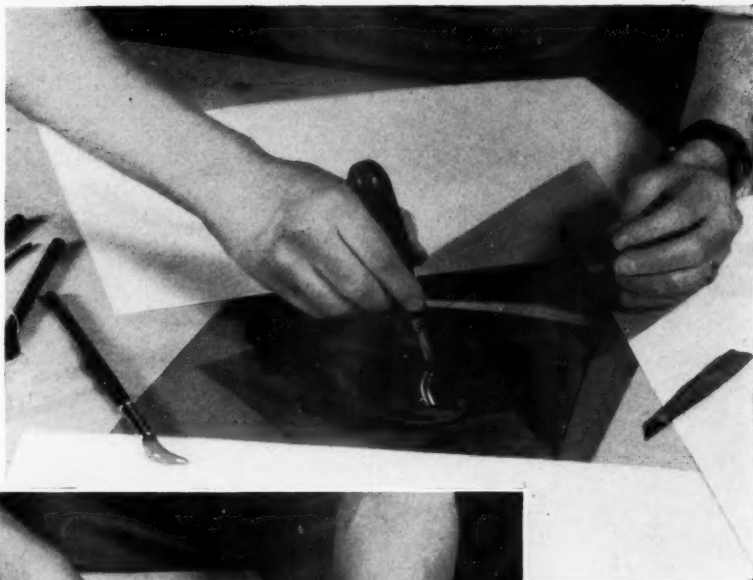
The Chemical Preparation of the Plate

The completed plate is now put through a series of operations which is calculated to make the open areas of the design more receptive to water and to fix the drawing itself to carry the printing ink.

Lay the plate flat on a table top, with a few layers of paper beneath it. Apply a thin film of gum arabic solution with a soft sponge, over the entire plate, working lightly in two directions. Be careful not to rub the design. At this stage it is still only resting lightly on the surface of the grain and friction may cause it to streak. Now wipe off the excess gum with a piece of clean, damp cheese cloth. When all the excess gum has been removed, fan the plate dry. The action of the gum has now "fixed"

MAKING A LITHOGRAPH

Burnishing through sheet gelatin to remove crayon from the plate.



Applying rubbing ink to the plate.

Photos by Campbell

the image and has desensitized the entire surface of the plate.

To give a suitable printing base to the design, the actual crayon itself must first be washed off with a cloth moistened with turpentine and then, while that is still wet, lithographic transfer ink is applied with a circular motion to the design with another cloth. To ensure that the ink will not "catch up" more heavily than is desired, a few drops of water squeezed into the turpentine and ink mixture on the plate will help to keep the distinction sharp on the plate between design and open areas.

The transfer ink is added in this manner, one application at a time, until the design is carrying sufficient to resist the etch and provide a base for the printing ink. During the process of rubbing up the ink, no part of the plate should be allowed to become dry as the ink will adhere to the dry plate and scum will develop in the printing. Keep a film of water on the plate until the rubbing up operation is completed.

When the design has been strongly inked, fan the plate dry and dust with powdered resin. Erasures can be made at this point, using a snake slip on the

Continued on page 130



EDOUARD PIGNON. *Autour de la table*

NEW WINE IN OLD BOTTLES

BY DONALD W. BUCHANAN

AFTER a hundred years of glorious achievement, can it be possible that the vitality and genius of modern French art is now slowly exhausting itself? One wonders. And in answer, it is not enough merely to cite the present greatness of men like Matisse, Bonnard, Picasso (Spanish born, but French by adoption), Braque, Dufy and de Segonzac. True, these are the acknowledged masters. Yet Matisse, while still active, is almost eighty and Bonnard is dead. The others are all of the elder generation. Who then comes after them? Are there any among the newer men who will have the strength and the talent to take their place?

Perhaps we can obtain a clue by studying the works of several dozen of the younger French painters whose canvases were recently presented for our observation on this continent in a series

of three exhibitions, two held in Canada and one in New York.*

These exhibitions were not alike in emphasis. For example, the Toronto presentation was devoted to two hundred years of French art, so only ten paintings done since 1940 were included in it. The show at the Whitney Museum in New York, on the other hand, was entirely contemporary in content, as was also the collection seen at the National Gallery in Ottawa. In each of the three exhibitions, the works of Matisse, Dufy, Braque, Bonnard, and in two of them those of Picasso also, were presented alongside the canvases of the younger

*"The Spirit of Modern France," Art Gallery of Toronto, January-February, 1947.

"Painting in France (1939-1945)," Whitney Museum of American Art, New York, February, 1947.

"Contemporary French Art," National Gallery of Canada, February-March, 1947.

painters to give a sense of contrast and of origins. The Ottawa exhibition, however, while it had an excellent canvas by Braque, had a relatively minor one by Matisse and a totally inadequate one by Bonnard, so much so that those who were not familiar with the acknowledged masterpieces of these painters (one such by Matisse was in the Toronto show) must have been puzzled as to the full meaning of their genius.

But it is not of the "old masters" of the modern movement of whom we wish to write, but rather of the newer men. Thus it is interesting to note that of some eighty painters of the more contemporary generation, who were represented in these exhibitions, canvases by only two artists, Pignon and Marchand, figured in all three exhibitions. That these

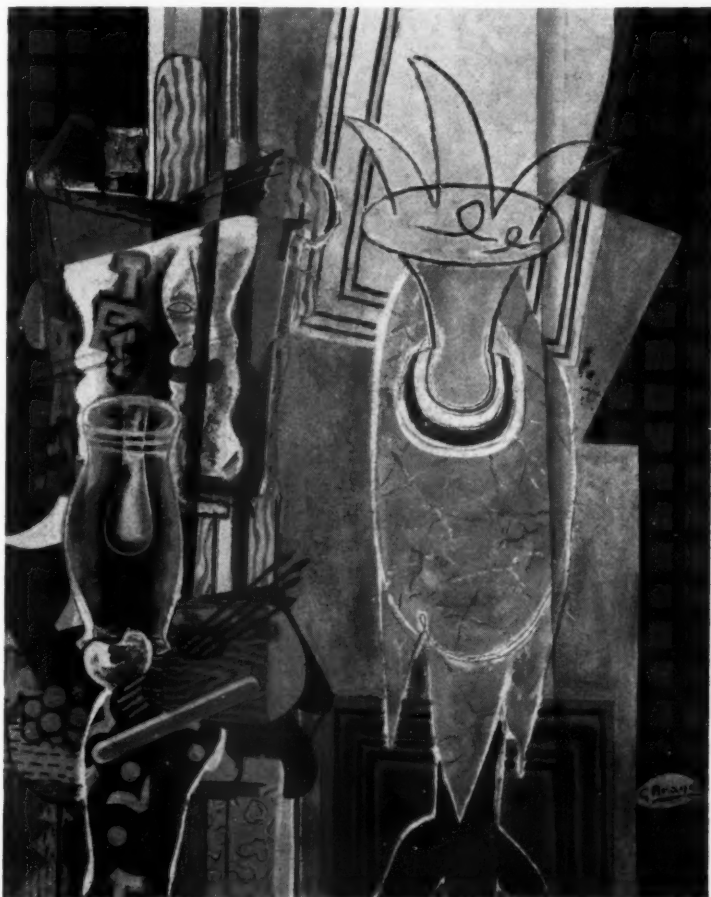
two painters should have been singled out in this way indicates the present extent of their prestige. So perhaps we cannot go far wrong if we take them as signposts of direction.

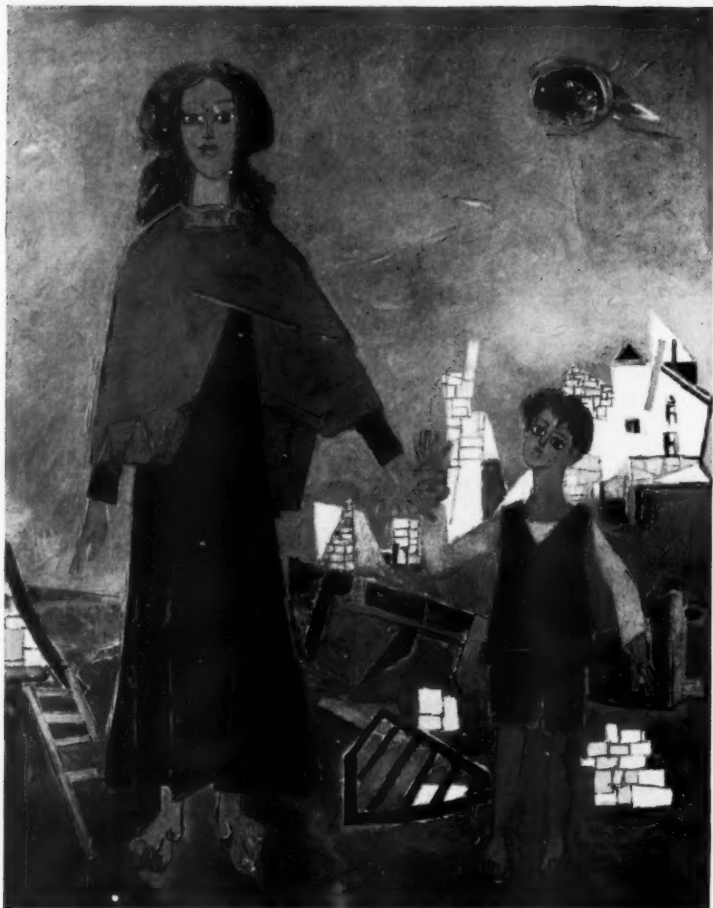
Pignon is 42; Marchand is 40 years old. Most of their generation have either absorbed the aesthetic disciplines of the cubist tradition or have been affected in one way or another by that movement towards the liberation of colour, which we associate so closely with the achievements of Matisse. In the canvases of Marchand, one observes those broad patterns in large areas of flat colour, separated by lines of incisive drawing, similar to the work done in this vein about twenty years ago by Matisse. As for Pignon, there is in his style an attempt to synthesize the findings of both Picasso

GEORGES
BRAQUE

*Vase grise
et palette*

Collection:
Paul Rosenberg





ANDRÉ MARCHAND. *La guerre*. Collection: Mme. A. Marchand

and of Matisse. This artist also has his moods of a more personal humanism, of a direct concern with the emotional content of his subjects, as in the weeping woman, *Pleureuse*, (shown at the Art Gallery of Toronto).

These men represent two fairly distinct purposes in painting: Pignon is apparently struggling, through what seems to be partly an imposed style, towards a new humanism; Marchand is more concerned with purely formal values, and this remains true even when he depicts subjects, of such intense emotional background as this one, *La Guerre*, which we have reproduced.

Similar descriptions, with only varying degrees of emphasis, could serve for

many of the other painters. A few, like Fougerson, hardly do much more than copy the more obvious mannerisms of Picasso. Others, however, like Tal Coat and Tailleux, are more original; they apparently seek to make a looser, broader style of painting, based on that freedom of line to be found in Matisse's drawing. Tailleux has a subtle sense of pigment and an excellent taste in colour harmonies, qualities which have always been present in the best of modern French art. In the subtle employment of these virtues, despite some present confusion, he comes close to Bonnard, whose laurels he may perhaps some day inherit. These talents of his, noticeable enough in the painting, *Tête de Poisson*, as shown in

the National Gallery, were even more evident in the canvas, *The Open Window*, which was on view in New York.

In retrospect, one can say that most of the better work by the younger painters, while it has representational aspects, is yet abstract in approach. By this is meant the construction of patterns and designs in colour, the clever formation and deformation of familiar objects, the brilliant and ever changing play of new combinations of colour and line. All this is well done, usually with subtlety and almost always with poise. But much of this painting is too knowledgeable; these younger artists are too wise and clever, one feels, to be really free and unfettered in what they set out to do.

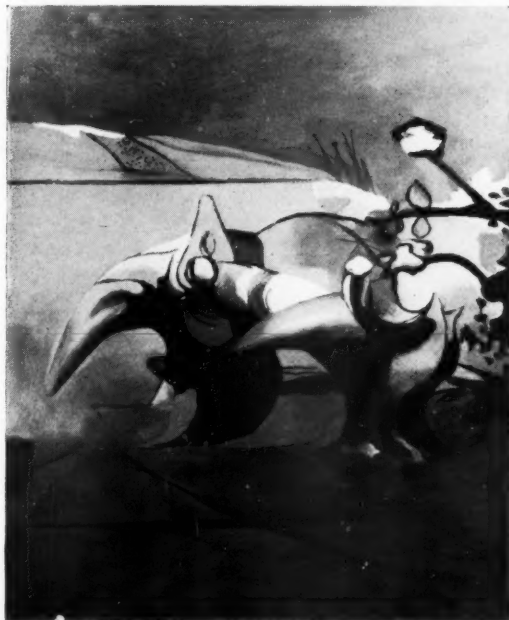
It may be that a renewal of a more direct, a more personal vision may now have to come to French painting again from England, as it did once before in the early nineteenth century when the sketches of Constable and the canvases of Turner brought new influences to bear on French art from Delacroix to the impressionists. Already we find one critic in Paris, Jacques Lassaigne, stating in a comparison of the British and French

paintings, shown at the UNESCO exhibition in Paris last autumn, that the English painter, Graham Sutherland, is the artist to study and watch.

"Graham Sutherland", he writes in *Arts*, "by freedom of colour, enters . . . the most certain possibility for the art of the future. . . . I fear that a certain static constructivism, which is the delayed fruit of cubism, has in France as in England reached the end of its possibilities, although it still generally dominates the scene. To get away from it the experiments in movement and space of André Masson and Tal Coat are most valuable and rewarding for the future. But the attempts of Sutherland are not less important and perhaps closer to a solution."

After all, art is one world and if the arts of one country cannot renew themselves by their own means, they must do so through impact with creative forces elsewhere. That is the lesson which the late great critic, Roger Fry, preached in England about forty years ago, when he introduced the work of the French post-impressionists to London. Today, for one thing, we need a greater exchange of exhibitions of living art between the nations.

GRAHAM SUTHERLAND. *Horned Forms*
Collection: Museum of Modern Art, New York



REVIVAL OF BRITISH PAINTING

BY KATHLEEN M. FENWICK

These observations are based on a visit made by the writer to the British Section of the UNESCO International Exhibition of Modern Art held last winter in Paris.

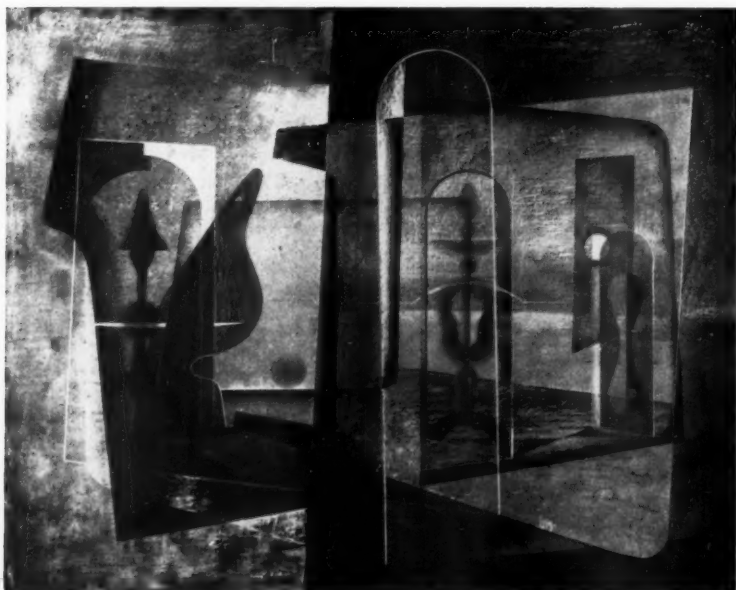
GREAT Britain's traditional modesty towards her art and artists dies hard. For too long has it been accepted both at home and abroad that in the visual arts, she has had little to contribute. Admittedly the general low level of her painting during the latter half of the nineteenth century and the early years of the twentieth did nothing to dispel this impression, but it cannot be said of the work of the present generation of her artists that it is either insignificant or unoriginal.

Between the two wars, with some notable exceptions, British artists were very much under the influence of the French school as were artists everywhere. Forgetting what they had given to France in the inspiration of Turner and Constable, they were content for the most part merely to borrow and adapt, retaining something of the poetry but little of the imagination and vigour, which have been characteristic of the artists of

the best periods of her art from the eleventh century on, when English artists stood supreme in Europe. In general these periods of British achievement have coincided with the independence of her artists, and the independence and confidence shown by the present generation would indicate that British painting is once more entering on such a period of artistic fruition.

Signs of the resurrection were to be observed for some years before the war and may be said to have begun with Wyndham Lewis and the Vorticists but it was with Nash, Spencer, Piper, Sutherland and Moore that it grew and promised an independent way to the generation to follow.

Nash and Piper in their original approach to landscape are yet peculiarly English in their understanding and vision. They spring essentially from the native tradition, Nash from the lyricism of the water colourists, Piper from the roman-



JOHN
TUNNARD

*Painting,
1944*

*Collection:
A. Zwemmer*

ROBERT COLQUHOUN

The Whistle Seller

Collection:
Count Priuli-Bon



ticism and Gothicism of the early nineteenth century. Sutherland stems directly from Blake through Calvert and Palmer and continues to go forward into exciting new experiments in form and colour. Moore, one of the outstanding sculptors of today can be considered here for his remarkable series of crayon drawings in which he exploits the human figure to the full and through his understanding of form in space, he achieves in these comparatively slight works a monumentality rare in contemporary art.

That the work of these men is known and acknowledged as it is to-day both in Europe and America is to some extent due to the British Council. This intelligent committee arranged the exhibition of British painting for the New York World's Fair, which was the first official exhibition shown on this side to reveal that the British School boasted of painters other than Steer, Sickert and John. One of the latest successes of this

committee has been the organization of the British section for the Exhibition of International Modern Art in Paris this winter at the time of the UNESCO conference. Here contemporary British painting was seen for the first time since the war.

There is little doubt that the British group was one of the most notable sections in the show not alone for its independence of Paris but for the soundness and continuity of its contribution. Here again the wise hand of the Council was seen for it is seldom that an official organization has the courage to strike out as boldly as was done here in refusing to admit work on other grounds than that of its aesthetic importance to the exhibition as a whole. The committee in considering that a fairer picture of modern British painting would be given by restricting the number of artists to be included and ensuring that each artist selected was represented by several of

his most important works, in short by considering the exhibition itself as an aesthetic whole, has done a signal service to British painting and to exhibitions in general.

In this way the collection which the Council showed in Paris made a greater impact on the spectator than did those more diverse and less selective groups of paintings presented by France and the United States.

It was to the work of the younger men which had matured during the war years and which is as yet little known on this continent that one returned with the greatest interest. In Colquhoun and MacBryde, both Scottish painters, the debt to Picasso is plain but they are distinctly individual in their use of abstract design in which may be seen the influence of their Celtic background. John Tunnard comes more closely to com-

plete abstraction but in the intellectual organization of his emotional response to his subject he is not as cold and formal as are the pure abstractionists. Among the landscape painters John Minton derives strong inspiration from native tradition expressing "what he feels by paraphrasing what he sees."

For too long British painting has been viewed through the inadequate medium of indifferent reproduction and to enter the British Gallery of this particular exhibition in the Museum of Modern Art in Paris was to be overwhelmed by the effect of colour which, rising gradually through some superb Nashes and Matthew Smiths, culminated in a huge pink canvas by Francis Bacon. British painting, as seen here, it seemed had regained and re-stated something of the colour, vitality and independence which were the glory of her mediaeval art.

HENRY MOORE. *The Family*. Collection: Michael Balcon



Report from Europe

DURING the past seven years, few of us on this continent have received any direct information, especially personal reports by Canadians, upon art activities in Europe. Hence it is a welcome pleasure to reproduce here a few comments on painting in Paris and Rome, received recently from a Montreal artist, Jori Smith, who has been making an extended tour of France and Italy.

Visiting art galleries in Paris during the past winter demanded a new kind of endurance, she writes,—the ability to resist dampness and cold.

"The worst example of this is the Museum of Modern Art, where, as you enter, the blast of a refrigerator hits you, envelops you and before you leave has completely numbed you, especially the feet and legs which get painful cramps. How the guards bear it all day long is something which made me wonder. I had to ask one who looked more miserable than the others and he said: 'Madame, it's my neck that suffers the most. We'd like to run up and down every five minutes to warm up but we'd look silly.'"

New schools of contemporary French painters are attracting interest in Paris, and she describes an exhibition of one of these groups which she attended last December.

"This morning to Galerie de France to see works by Gischia, Pignon, Fougeron, Tailleux and Tal Coat. Tailleux good, a sort of abstract Bonnard with the latter's colour but confused, not always certain of his abstract approach. Pignon sharp and brilliant in his small gouaches (how easy it is to get effects in gouaches, as I'm finding out myself) uses dense soft blacks to key his colours but in his large compositions he merely develops the gouache technique indifferently, uninspired. Tailleux had several lovely canvases. He is only 33 and sells everything he paints. I overheard a man asking the price of one of the largest ones—50,000 francs. Tal Coat is a French Borduas. Do you know that I'm beginning to think that perhaps Borduas, if he comes here might cause a ripple, certainly his colour is not ordinary. Fougeron could be anyone. Like Pignon, he uses heavy colour but with more labour and a tighter manner. I went back to Tailleux often, his fresh transparent colour was a treat in that group where painting is abstract and deadly serious."

Attending a lecture on dynamism in modern art by Fernand Léger, who, while in exile during the war, had spent some time in Montreal, she found him loath to discuss Canada and New York.

"Arriving early I had a few words with Léger who was sitting in grim grey rock style

by himself beside the lantern slide machine. He said that he never wanted to live in U.S. again, how happy he is here—the things that are going on in every field (quite right), the new young painters, etc. He did not look at me. Talked out loud to himself and sounded very cross, even petulant, about the Five American Years."

Later she visited Rome and was introduced to several Italian painters there. A young and talented artist, named Peyrot, outlined to her his views on modern painting.

"He showed me books devoted to Serronzi, Morandi and Guido, all personal painters. I liked the three of them, original, not derivative, but in the contemporary spirit. We had a long talk which I enjoyed, as much as water to a thirsty plant. This was the sort of thing I looked for in Paris but did not find. Italians are so friendly and natural. Then he showed me all his own work, some excellent—the religious feeling of Rouault but his own expression. I learned that there are two important movements in Italy stemming from Milan, not Rome. One is the Tonalist school of which Morandi is father and the other what they call Scuola di Novacento, in which they hope to revive the great Italian tradition and once again become the centre of modern art in the world. He was most earnest about this. Speaking of Picasso, Braque, Chirico (who is now old and ga-ga) and Matisse, he shrugged shoulders and said: 'These are great painters, but now museum pieces. Let us cease imitating them'. These three books are the only ones he permits himself to enjoy, so fearful is he of being influenced. They are indeed stimulating. His studio is part of a huge building of studios, in fact the whole street is nothing but that. Sculptors, ceramists, framers—a little city of craftsmen."

They afterwards went to the Vatican Museum to see the restoring of the frescoes by Raphael.

"Along the middle part of the first and best ones was a scaffolding and some men working on huge cracks. Peyrot presented his card and immediately the man rushed down and opened the small door and let us precede him above. I felt rather nervous up there on rickety planks. There we had a truly close view of Raphael's amazing technique and had a good talk with the expert who was a Swiss sent by his government at the request of the Vatican to repair the tremendous cracks appearing everywhere over the frescoes. Down below hardly visible, up here they seemed enormous. He told us that they had been working already a year and that it would take at least another to finish the work."



THE CALGARY ART CENTRE

BY A. F. KEY

CALGARY'S latest venture in the arts —the opening of an Allied Arts Centre in the Coste House last September, still has its founders slightly bewildered at the manner in which it has captured the imagination of the citizenry.

Three widely divergent factors were responsible for the centre coming into existence. First, there was the visit of Lawren Harris to Calgary in 1944 when, following a meeting he addressed on the post-war development of community centres, a civic centre committee was formed. Then there was the availability of the Coste House. This house had been occupied by the Provincial Institute of Technology and Art from 1939 to 1946 as a temporary school for its fine arts branch, but the school after 1946 was able to return to its permanent buildings. Also the Coste House, with its two acres of ground, 28 rooms, 13 fireplaces, five bathrooms and an annual tax bill of around \$2,000, was as a building a costly white elephant (as far as any ordinary

uses for it were concerned), located as it was in a one family, strictly residential zone. Then, too, since the Western Art Circuit was organized three years ago, the building had served as art gallery over the week-ends and thus endeared artists and their friends to the place. All these factors encouraged the small group of individuals known as the Civic Centre Committee to lease the premises from the city at \$100 a month after which the various organizations were asked to pitch in and merge themselves into an Allied Arts Council.

While there was no active opposition to the proposal, there were objections raised. The house has no auditorium and both theatre and music groups felt that a centre without an auditorium might actually delay their dream of a million dollar edifice in the heart of the city. Further, the Coste House is slightly off the beaten track and, while only seven minutes ride from the centre of the city,

has only a bus service every thirty minutes.

At first, only the art groups were completely happy about the whole thing. The house itself is highly photogenic, can give dignity to the average art show, has enough small rooms to convert into studios and in other ways lends itself to the needs of the artist. The Handicraft Guild likewise saw possibilities. But the appeal for a united body still working toward a permanent civic centre, finally broke down the objections until today virtually every cultural group in Calgary is an affiliate of the Council.

With no money with which to launch the centre, the temporary executive borrowed — extensively. Furniture, piano, equipment, drapes and decorations were corralled and installed for the official opening day on September 8th, 1946, when about twelve hundred visitors viewed the first of eighteen travelling art shows and minutely inspected every bathroom, closet and fireplace. Since that day the centre has built up a membership of approximately seven hundred, has eleven affiliated organizations, established part time classes in painting, creative writing, dramatics, ceramics, leathercraft, classical dancing, needlecraft and music appreciation with a total registration, including Saturday morning classes, of approximately two hundred and fifty.

In the six months period, the Centre has taken in approximately \$6,000 in one form and another—and spent about the same amount, which, far from putting wrinkles on the brows of its directing body, makes everybody happy as it is felt that such a centre, to function effectively as a community enterprise, should spend all its income consistently.

A separate fund of close to \$6,000 has been raised specifically to furnish and equip the centre and shortly the executive body will replace much of the temporary furnishings and equipment.

The Calgary Allied Arts Centre has a five-fold programme. The most immediate one is to persuade the various groups

that they have many things in common. A conscious relationship between the various arts and crafts is essential if progress is to be made. The protective atmosphere of the art colony is likewise important to enable new ideas and philosophies to germinate and gain strength.

It is also desired to prove to the city fathers that there is a definite need for a civic auditorium and community centre. Already the Coste House is bulging at the seams with its varied activities. At a recent pianoforte recital, given in the main hall of the House, the audience was seated in every ground floor room and on the stairs, landings and hallways of both second and third floors.

Another aim of the centre is to augment the work of the recognized educational bodies through informal training in the arts and crafts and at the same time to encourage adult activities in these fields.

Perhaps the most important task before the Centre, however, is the encouragement of workshop groups in art, music, writing, the theatre, radio and the crafts where new art forms and techniques will be developed to express and interpret the life and culture of western Canada to the rest of the world.

Let it be known that the artists of the Calgary district have worked nobly for the Centre. Members of the Alberta Society of Artists and the Calgary Sketch Club donated ninety paintings for an art auction at which close to \$500 was raised—with 40 pictures yet to be sold. This is being followed by a second auction, with Sketch Club members again donating paintings. Individual members laid down their "camel hairs" in favour of more matter-of-fact calcimine brushes when the call was sent forth for a "clean-up and paint-up week". It was this spirit which gave the Centre its initial impetus and which has now firmly established the Allied Arts Council as an integral part of the cultural life of Calgary.



CLAUDE MONET,
1840-1926

Mer agitée

IMPORTANT PAINTINGS FROM THE EDWARDS COLLECTION ACQUIRED BY THE NATION

The disposal in New York of important examples of the work of Renoir, Picasso, Toulouse-Lautrec and other French painters from Canadian collections was noted with regret in a previous issue of *Canadian Art*. Fortunately, one important group of these paintings has now been saved for the nation. Newly purchased by the National Gallery from the Edwards collection in Ottawa, are these six canvases: *The Third Class Carriage* by Daumier;^{*1} one early Cézanne landscape; two fine examples of the work of Camille Pissarro, *Les Faneuses* and *Ruelle, Auvers-sur-Oise*; an unusual but delightful painting, *Mer*

agitée, by Monet; a large landscape by Gustave Courbet, *Les Cascades*.

In this sale, which was negotiated a few months before his death, the late Gordon C. Edwards agreed to accept somewhat less than the maximum of current prices holding in New York for such works. In this way the National Gallery was able to conclude this purchase with the budgetary means at its command. Only one important item from the collection was lost to Canada. This was a canvas by Renoir, which had been previously disposed of in New York.

With these purchases added to what it already owned of French art, the National Gallery is now able at last to offer to its visitors a fairly representative presentation of the work of that great epoch in modern painting, the second half of the nineteenth century in France.

^{*}Another canvas of this subject is in the Metropolitan Museum, New York, and a water colour version in the Walters Art Gallery, Baltimore.

¹Reproduced in *Canadian Art*, Vol. II, No. 2.

To be cited among the items previously owned are: *Portrait of Boyer* by Cézanne, a fine Pissarro of Rouen, Monet's *Waterloo Bridge, Sun in a Fog*, and Degas' *Danseuses à la barre*.

Especially to be noted is the excellent showing now given on the walls of the gallery to that great impressionist master, Camille Pissarro. To be seen are these three significant aspects of his work: the early strongly painted landscapes, of which *Ruelle, Auvers-sur-Oise*² is a fine example; then the period when he employed to the full the pointillist technique, with its analysis of the dappled play of light on outdoor scenes, as in *Pont de Pierre, Rouen*; and finally the achievements of the last years of his life, when he used this same technique, in a modi-

²*Ibid.* Vol. III. No. 3.

fied and more personal manner, to build from nature compositions of subtle intensity, both in colour and form, as here in *Les Faneuses*.

Still lacking, however, and this makes a considerable gap, are any examples at all of the works of Manet, Renoir, Van Gogh and Gauguin. Yet, with only a present budget of \$50,000 a year for the acquisition of pictures, part of which is naturally spent on contemporary Canadian works, the Gallery can hardly be expected to complete its French section for many years to come and then possibly only if such pictures are donated to it by collectors. All the more welcome then has been this timely accession of six items from the former Edwards collection.

D.W.B.

CAMILLE PISSARRO, 1830-1903. *Les Faneuses*





COAST TO COAST IN ART

PARASKEVA
CLARK

Owl
Water colour

*Collection: Mrs.
Gabriella Alford.
From the exhibition
held recently at
the Picture Loan
Society, Toronto.*

Returned Soldiers become Art Dealers

Three returned soldiers have now opened art galleries in different Canadian cities with capital obtained from their discharge allowances and D.V.A. grants. Norman R. Cody has established an art centre of this nature in Saint John, New Brunswick, which has already been given some excellent publicity in a national illustrated newspaper. Mr. Cody specializes in presenting paintings and handicrafts by local artists, and also exhibitions of work by children's art classes.

Robert Oliver has established a gallery on Sherbrooke Street, Montreal, where he shows European as well as Canadian

works and is presently holding a series of one-man shows by Montreal painters.

More recently, Leo Heaps, the former parachute trooper who wrote "Escape from Arnheim", has opened attractive art exhibition premises on Albert Street in Ottawa. At the opening of his gallery which took place late in March, the work of artists from coast to coast were represented, including F. H. Varley, A. Y. Jackson, Paraskeva Clark, David Milne, John Lyman, Fritz Brandtner, Leonard Brooks, Jack Nichols, Henri Masson. Two rooms were also devoted to an important collection of paintings by the late Emily Carr.

New Films on the Arts

The French producing unit of the National Film Board of Canada is to be commended for including new subjects on art and industrial design at regular intervals in its monthly releases, entitled *Coup d'Oeil*, which are shown in French language theatres in Canada. In this way, the children's art classes, conducted by the Art Association of Montreal, have been described in one lively piece of reportage. More recently there has appeared a film, *La Belle Ouvrage*, on design and craftsmanship in furniture making as taught by the Ecole du Meuble in the city of Montreal.

The third and latest film in the series, also perhaps the most ambitious and best, is called *Vient de Paraître*. It is about the publishing of French books in Canada. Not only do we see the way books are made, but we meet the authors, not stiffly and formally, but casually as they walk among the scenes and neighbourhoods described in their books. Finally several good sequences show Robert La Palme and Alfred Pellán at work on designs and drawings to be used as book illustrations.

It is expected that two of these subjects will later be made available in English versions. In the meantime, several new art films in English are being turned out in the 16mm non-theatrical field. These are to be given a wide distribution among schools, colleges, clubs and community organizations. Released in April was *Klee Wyck*, a two reel subject in colour on the paintings of Emily Carr in relation to the landscapes and forests of British Columbia. The director is Graham McInnes. Then Jean Palardy is working on two films, one on the Primitive or naïf painters of Charlevoix County, Quebec, the other a survey of French-Canadian architecture.

Also that novel creator of animated films, Norman McLaren, has produced a *tour de force* of romantic expression in

his chosen medium of drawing on celluloid. It is called *Little Phantasy on a Nineteenth Century Painting*. This is doubtless the first time in art history that a painting, in this case Arnold Böcklin's *Isle of the Dead*, has been exposed to such sensitive metamorphosis on the screen. This particular painting is a most representative example of nineteenth century German romanticism.



Böcklin's "Isle of the Dead" undergoes a "sensitive metamorphosis on the screen."

In the hands of this artist who draws movement on the screen, Böcklin's ruined castle with its cypresses is made to turn slowly, with almost imperceptible variations of mood, into a surrealist courtyard possessed of dreams and fire and self-consuming vegetation. The film is on the screen for only three minutes, but in that short time it manages to provide an authentic linking between old fashioned romanticism and surrealism in the modern manner. They are shown to be variations on one theme, two facets of the same form of expression.

Prudence Heward

The death of Prudence Heward, of Montreal, one of Canada's leading women painters, occurred in California in March. An appreciation of her work and a tribute to her memory will be paid to her by her colleague, Edwin Holgate, in an article to appear in the next number of *Canadian Art*.

New Art Services in Nova Scotia

The valuable work being done by the extension services of various Canadian universities, such as those of Western Ontario, British Columbia and Alberta, in promoting art through lecture courses and the circulation of paintings is well known. Today the adult education branches of the provincial departments of education are, in some cases, also entering this field. For instance, this particular branch of the Nova Scotia Department of Education is at present sending an exhibition of 37 paintings of Nova Scotian scenes on a tour of the province. This project has the co-operation of the Nova Scotia Society of Artists and the Nova Scotia College of Art and is designed "to enliven public appreciation of art, encourage the efforts of our painters, and contribute to the art education of children."

To judge from its reception and use so far, it will be shown in fully one hundred communities in Nova Scotia in a twelve month period. All but a few of these communities have never before had an exhibition of painting.

Art Teachers Organize

Women teachers of art in the high schools under the Montreal Protestant Central School Board and supervisors of art in the public schools have organized themselves into a group known as the Montreal Protestant Women Art Teachers' Association. The president is

Miss Anne Savage, member of the Canadian Group of Painters and teacher of art at Baron Byng High School, and the secretary, Miss G. Paige Pinneo, teacher of art in the Verdun Protestant High School and member of the staff of the evening high school at Sir George Williams College.

The aims of the association are to improve the position of art as a subject in the high school curriculum, to improve the teaching of it and to bring about a better public understanding of what is already being done, to broaden "public knowledge of the vast importance of art as a part of the school programme".

The teachers desire, Miss Pinneo says, "to pool our common problems of equipment and supply, to iron out the operational difficulties that beset us all, to contribute to our common knowledge for the purpose of helping each other in the matter of materials, to circulate publications and to keep ourselves abreast of movements and growth in art teaching in other countries. We want to circulate exhibitions between schools, to exchange work, to arrange loan material in the matter of prints and displays and, all in all, to work together to raise our standards and ideals."

Industry Sponsors Silk Screen Prints

Ten Canadian artists were recently commissioned by the Canadian Pulp and Paper Association to do paintings especially designed to be reproduced after-

FRED HAGAN

Rebellious Hills
Lithograph

George A. Reid
Silver Award in
the Society of Canadian
Painter-Etchers and
Engravers 1947
Annual Exhibition.



wards by the silk screen process. These prints are now finished and are being presented to the publishers and editors of all important daily newspapers in Canada and the United States. Scenes of forests and of logging, of mill towns, of factory and shipping operations are included in the series. For example, Thorau MacDonald has done a characteristic landscape of the great rolling expanses of northern woodlands and Will Ogilvie has done a well composed interior showing men at work in a paper mill. Other artists who participated were A. Y. Jackson, Charles Comfort, Albert Cloutier, J. S. Hallam, André Bieler, Franklin Arbuckle, Lawren Harris and A. J. Casson. This is a desirable new departure in prestige advertising, which it is to be hoped may be followed by other Canadian corporations.

An Art Centre for Prince Edward Island

Three national services have collaborated in promoting an Arts and Crafts Community Centre for Prince Edward Island. Last autumn, Mr. Bram Chandler who directs the Adult Education programme for the Island, called upon the National Gallery of Canada to assist him by sending a lecturer and a travelling exhibition of paintings for circulation throughout the Island. Miss McCullough of the National Gallery was in charge of the exhibition on which she talked in many rural areas. This programme on art and educational techniques was rounded out by means of a number of good films which were screened before child and adult audiences by the National Film Board's field officer, Mr. John Martin.

This project has considerably stirred the Island. The reading of books on art has increased greatly, according to public library statistics. A committee of citizens under Mr. Chandler's chairmanship has been formed and recently received an annual grant from the municipality of Charlottetown to help promote the scheme. Miss McCullough, at the request of the Director of Education for the

Island, made a second visit there and gave considerable assistance in the organizational work.

Canadian Arts Council

Decisions that will be important in the cultural development of Canada were made at the second annual conference of the Canadian Arts Council, held in Toronto on March 28 and 29. Most of the sixteen societies sent five delegates, and a strong contingent of artists from the West was present, since the meetings of the National Executive of the Federation of Canadian Artists were timed to coincide with meetings of the Council.

Perhaps most significant were the steps taken to consolidate and to strengthen the Council's position and influence. The executive was enlarged by the addition of four vice-presidents, and Western Canada and Quebec were given increased representation. Lawren Harris of Vancouver and Ernest Lindner of Saskatoon are vice-presidents, and Donald Cameron of Edmonton and Banff heads the important Community Centres Committee. Quebec vice-presidents are Jean Bruchesi of Quebec City, and Charles David and Professor A. H. S. Gillson of Montreal. Frank Scott of Montreal directs the Copyright Committee. Ottawa is represented by Ernest Fosbery, honorary president. In Toronto are the president, Herman Voaden, the secretary, Claude Lewis, and the treasurer, Erma Sutcliffe; also three committee chairmen: Elizabeth Wyn Wood, Foreign Relations; Yvonne McKague Housser, Exhibitions, and John Cozens, Public Relations.

Provincial arts councils which are broadly representative of all cultural activity in each province are to be admitted to membership in the Council. In this way it will be possible to associate provincial art bodies with the work of the organization. The member societies, under Council leadership, will continue their efforts to give the arts a larger place in community planning, recreation and citizenship programmes.

The Council and its member societies

will press for the active implementation of the UNESCO programme in Canada by the setting up of a National Commission that will include an arts panel

or committee. They will also urge the necessity of a National Arts Board to provide music, drama and literature services for circuits at home and abroad.

LITHOGRAPHY

Continued from page 113

wet plate before etching. Now proceed to apply the etch. This operation should take place in a sink. Etching solutions, ready to use, may be had with detailed directions from any lithographic supply house or printing ink manufacturer. The etch is applied with an ordinary paint brush, is agitated with the brush and is usually left to work on the plate about one minute, the exact time depending on the type of etch. When the etching is completed the etch is washed off and gum is again applied as in the first operation and the plate is fanned dry. It is always necessary to gum a plate before allowing it to dry to protect it from oxidation. Once the gum has been washed off, for working or printing, the plate should always be kept wet with a damp sponge.

The Printing

The plate is now ready for printing. This operation calls for a press, an inking roller, preferably a leather-covered nap roller, sponges and a basin, a few sheets of a fairly absorbent paper, a couple of felt blankets and a supply of blotting paper (the last two items, somewhat larger than the plate and printing paper), an ink slab and some good quality lithographic ink.

Any press will be suitable which will accommodate the plate comfortably and exert a substantial, even pressure. The paper on which the proofs are to be pulled (a good water colour paper is ideal) should be soaked thoroughly in water and then allowed to stand interleaved with sheets of blotting paper for at least half a day before printing.

When all is ready to proceed, the plate is placed on the bed of the press and the packing (blankets and paper) built up to get sufficient squeeze. The plate is left on the bed of the press and the gum on the surface is washed off with a sponge moistened in water. The printing ink which has previously been worked up thoroughly on the slab (a sheet of glass is quite suitable) with the roller is then applied in two directions over the whole plate. If the processing of the plate has been thorough the ink will adhere only to the design and the rest of the plate will remain clean. At this stage the inking should be worked up to the required amount gradually in several applica-

tions, with a careful moistening of the plate between each. Here again it is most important to keep a film of water constantly on the plate. Any tendency to drying will cause the ink to adhere to the open plate. If caught quickly, the next application of the ink roller after the plate is moistened will remove any slight scum, but if the scum gets a hold it will require an application of etch to remove it. Should this happen be sure that the design is fully inked before the etch is applied.

When the inking is completed the paper is placed on the plate, followed by the packing and the whole is run slowly through the press. As soon as packing and paper are removed after printing, moisten the plate. This procedure is repeated till all proofs required have been pulled, after which the plate is gummed and stored away.

There are many points at which only experience can establish the exact procedure and some disappointments must be expected before success is achieved in this highly technical process. However, the scope of the medium is so great and the variety of texture and effect so intriguing, that mastery of all the intricacies of this most expressive form of graphic art is worth a great deal of time and effort.

Those who have not full printing facilities at their disposal may find it possible to get a start by securing a plate by arrangement with a commercial lithographic house. Such a plate could be proofed on a power press in the same manner as commercial plates are run. This gives the artist little control over the printing and would be satisfactory only to indicate the results that could be secured without the flexibility of manual control in the printing procedure. In such cases the drawing need not be reversed on the plate, as power presses "offset" the printed image onto rubber and thence to paper.

Limitations of space have prevented the introduction of any formulae into the text, but the materials referred to may be secured from any lithographic supply house or most printing ink manufacturers. Complete information may be secured from books such as *Making a Lithograph* by Stow Wengenroth, (Stone), or from technical pamphlets issued by manufacturers of lithographic chemicals.

NEW BOOKS ON THE ARTS

BALLET SINCE 1939. By Arnold L. Haskell. 47 pp. 16 illustrations. London: British Council (Canadian agent: Longmans, Green & Co., Toronto). 65 cents.

Development of ballet during the war years is one of the bright beacons in the superb pattern of British behaviour during that dark time. No narrow nationalist himself, Mr. Haskell gives a straightforward, succinct account of the progress of the art in the face of wartime difficulties.

Taking the Russian ballet as his starting point, he tells of the origins and records of the Camargo Society, Marie Rambert and the Ballet Club, and Ninette de Valois and Sadlers Wells, and other companies.

Behind the producing companies there is an ever widening army of young dancers striving toward perfection and professional status. The effort to establish sound standards of teaching which has given birth to the Royal Academy of Dancing is set forth with a clear appreciation of its role.

His lifetime experience as a sincere devotee of ballet enables Mr. Haskell to mark with considerable exactness the point Great Britain has now reached in the world history of ballet. He asks the question: "Is there an English style of dancing?" and answers: "... It would be possible for the expert to walk into the classroom and to know immediately whether he is watching Italians, French or Russians by their movements alone. Could he distinguish a British class? The answer to that is definitely no. Our actual teaching has yet to strike out a line of its own, and that can come through time but never through deliberation. Ballet is an art of tradition. ..."

Ballet is classical in the sense that it is a tradition of form which can command chaos and give it meaning. The extraordinary opulence of the "chaos" with which the Russians dealt, and the admirable strength of their discipline, have set a standard which, on Mr. Haskell's showing, will continue to inspire sustained efforts in Great Britain.

RANDOLPH PATTON.

VAN GOGH. By Edward Alden Jewell. 84 pp. 28 reproductions in full colour. 65 reproductions in gravure. New York: The Hyperion Press and Duell, Sloan & Pearce. (Canadian Distributors: Collins). \$5.95.

"What? Not another book on van Gogh!" That remark, incredulously uttered, is the inevitable reaction of anyone familiar with the extensive literature on the artist when he hears of a new publication on Vincent van Gogh. The thought uppermost is: "What more can be said than has so often been already said?"

Unfortunately, this reviewer must report

that *Van Gogh* by Edward Alden Jewell presents nothing new on either the artist or his work. I wish I could say it even slightly throws a new light on certain periods of van Gogh's life which, despite his many biographers, are still almost unrecorded. I wish, too, I could cite the reproductions in this latest book on the artist as either different from or better than those previously published; but, except for four colour plates of canvases in American collections, nothing in the present volume hasn't appeared in other illustrated books on van Gogh. In fact, most of the colour plates are reprints of those which were in the more popularly priced Hyperion edition of the *catalogue raisonné*.

Mr. Jewell's text is adequate as a survey, critically competent and biographically accurate as far as its some six thousand words go—a meagre enough length, hardly more than a short story. Nowhere is it controversial and nowhere does it suggest a new approach to either the artist or his art. Certain parts, indeed, are a revision of sundry critical paragraphs which Mr. Jewell, in his capacity of art editor of *The New York Times*, wrote for the Sunday columns of his paper. Further, the text is definitely handicapped by being oddly arranged under, over and beside the plates. Thus the printed lines do their best to spoil not only their own effect but also that of the reproductions, which, in many instances, are themselves of inferior quality.

Personally, while this reviewer, whose library on van Gogh contains the bulk of the works in four languages printed on the artist, is always glad to add a new item to his collection, he has to admit that this latest has little to recommend it to even a specialist collector of Vincentiana except that it happens to be a new book on van Gogh. And inferentially, therefore, he has to conclude that Jewell's *Van Gogh* has even less to recommend it to the general reader or collector of illustrated books on art.

EDUARD BUCKMAN.

FLEMISH PAINTING. By Emile Cammaerts. 32 pp. 44 plates. Avalon Press; and Collins, London 1946. 8/6 (\$2.50 in Canada).

This is one of a series of inexpensive popular art books of the kind that make nice gifts for Christmas, birthdays and graduations. It has 44 plates, of which four are in colour, and 30 pages of text. The author, Professor of Belgian Studies at the University of London, sketches in rough outlines the development of painting in his native land from the 15th to the 20th century. His emphasis on works in English collections and his references to British painting make it evident that the book was written

chiefly for an English audience. Indeed, the discussion of Rubens' influence on Constable and that of van Dyck on Gainsborough belong to the best passages of the text. The author divides his material into six chapters (dealing separately with the development of landscape, portrait and genre painting and with Belgian art after 1800) and has provided a sufficient amount of references to the political and social background to enable the reader to see the leading masters in relationship to these factors.

For a "second, revised edition" the book still contains a surprising number of minor inaccuracies in the text as well as its captions and it is unfortunate that of the four colour-plates one is of an old copy, the Munich version of Roger van der Weyden's Boston St. Luke. That of the thirteen plates allowed for the 15th century not one could be spared for Hugo van der Goes is a distinct loss but it is more regrettable that such minor figures as Albrecht Bluts and Jacob Grimmer are mentioned while Joos van Ghent and Spranger are not. Most of these shortcomings can of course easily be remedied in a new edition. There remains one criticism which I admit may be rather personal and may possibly be considered an asset by others. The book is written with a matter-of-fact dryness of style. In vain does one wait for an expression of genuine artistic insight, for a word which illuminates the artistic form of thought by the shortcut of a felicitous phrase. The author has leaned backward in his attempt to be rational and concise and in this effort has only managed to be dogmatic and colourless, and this in the presence of works which belong to the ever surprising and enchanting wonders of creative originality. If the English public can no longer "take" a personal interpretation of art it must have changed a great deal since the days of Constable whose enthusiastic words on Rubens' landscapes, quoted by Cammaerts, stand out like an oasis of genuine feeling in the arid monotony of what seems to pass as "popularised scholarship".

JULIUS S. HELD.

SCOTTISH ART. By Ian Finlay (*The Arts in Britain*), published for the British Council. 42 pp. illus. 1 col. plate. Toronto: Longmans Green & Co. 65 cents.

BRITISH PAINTING, from Hogarth's Day to Ours. By William Gaunt. (*Discussions on Art*). 29 pp., illus. 4 col. plates. Toronto: Collins. \$2.50.

PICTURES IN THE IRISH NATIONAL GALLERY. By Thomas MacGreevy. 59 pp. illus. Toronto: Clarke, Irwin & Co., Ltd. \$3.25.

The first two of these little books are examples of the numerous series devoted to public information now being published in considerable numbers in Britain. Popular books for wide distribution constitute a new challenge to the author: they are a severe test of his

ability to combine conciseness with intelligent discussion. Relatively few achieve this ideal. Some are lifeless outlines of their subject, while others resent only a personal point of view.

British Painting by William Gaunt falls into the first category. It is a rather uninteresting book, not because the ground it covers is so familiar, but because it does so in a dry, factual manner. It shows little individuality of interpretation. Written entirely in terms of great names, it pays little attention to stylistic development or the characterisation of various periods. Therefore it is not really a discussion, even of English characteristics in art. The account becomes more interesting in its treatment of the nineteenth century, and shows an honest attempt at summarising the twentieth. Neither text nor plates go further into this century than Stanley Spencer.

Scottish Art by Ian Finlay falls into the second class, but with strong recommendations for graduation into the ideal combination. It is a good general account of its subject, excluding no period or art form. Its chief characteristic is that it is the work of a zealous Scot, a student of national culture and art. In certain periods he blames England for Scotland's lack of art, and vindicates Calvinism which, far from destroying art, actually encouraged it, in his opinion. There are two elements in Scottish art: the Celtic or Highland delight in abstract pattern and bright colour (e.g. the stone slabs and tartans) and Scots or Calvinist austerity and simplicity (e.g. the simple, functional architecture of the Lowlands). This brilliance and austerity unite in the most characteristic Scottish painters, Ramsay and Raeburn, McTaggart and Peploe.

The third book is an illustrated souvenir of the Dublin Gallery, along with notes on artists and schools. Apart from the collection itself, the distinguishing mark of the book is the Irish point of view revealed in some of its comments. Some of these will cause Canadian readers to smile. We should not disagree with Mr. MacGreevy that the work of Bruegel is a terrible commentary on the methods of empire builders, but is it not stretching the point to claim that Spain's imperial persecutors prevented her civilization and art from maturing? And to say that the surrealists gave the alarm of disasters ahead in Europe is not only a commonplace but also rather a smug remark. But the most interesting angle of this point of view appears in the very detached discussion of British art, as of another foreign school. There the author notes the effects of both Protestantism and materialism. These brought about a reaction in the form of a "sociological religiosity", in nineteenth century painters such as the Pre-Raphaelites, which was avoided in countries enjoying the benefits of both traditional Catholicism and revolution.

R. H. HUBBARD.



THE STUDIO

Edited by Geoffrey Holme

The Studio is the recognized means of contact with the world of art. To-day, after more than fifty years, this magazine continues to illustrate month by month the best work being produced and exhibited and provides a standard of excellence for the student, artist and collector. Each issue contains several plates in colour, illustrations in black and white, and reviews the most important art books.

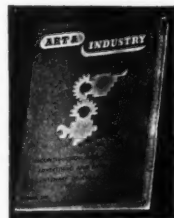
Annual subscription 30s. (post free).

ART & INDUSTRY

Edited by F. A. Mercer

As its name implies, this magazine is devoted to design in the service of industry. Each month it contains illustrated articles by recognized authorities on the latest designs and developments in this field and it seeks to pass on this information to business executives, industrial designers, architects, advertisers, sales managers and all those engaged and interested in the application of art to the manufacture and distribution of goods.

Annual subscription 18s. (post free).



THE STUDIO LIMITED, 66 CHANDOS PLACE, LONDON, W.C.2, ENGLAND

CANADIAN PAINTINGS

BY

**M. A. FORTIN, Henri MASSON,
René RICHARD, Phil. SURREY**

and other Canadians at

GALERIE

“L’Art français”

LOUIS-A. LANGE

REGD.

370 LAURIER W.

MONTREAL

C.A. 6077

Art is the medium of universal sympathy and good fellowship

THE ART FORUM

LETTERS TO THE EDITOR

Dear Sir:

While many of us in Montreal can still remember the Palmolive poster of 1927 or 28 with the white patch across the breasts of the Venus de Milo statue which appeared on the left hand side of the poster, and while many may have seen the short note in *Time* p. 16, March 3, 1947, under CANADA "Bonnard Nude Corrected," few I'm sure have seen the censored version of this Bonnard drawing in *Carrefour*, a French art weekly published in Paris but reprinted in Montreal, (*Direction Canadiennes*, 750 rue St-Gabriel, Montreal).

Pierre Bonnard, whom we all admire, has just died, and as far as I know, apart from the few lines of the notice of his death, no Canadian art critic has written a tribute to this distinguished painter's painter, the man who has influenced so many of our good contemporary painters.

The reprinted edition of *Carrefour*, Feb. 11, 1947, brings us two articles (tributes) by Thadée Natanson and Frank Elgra and with them a slight drawing *Buste de Femme* (1924), which its local editors saw fit to *properise* for Quebec consumption. Unfortunately the censors did not realize (or did they) that it was a drawing by Bonnard and not an illustration for women's undergarments. As we all know morality squads in Quebec have to approve all posters and illustrations before they can make a public appearance. None the less magazines with sexy nudes are still available in book shops and pink nudes on calendars can be counted by the thousands in business establishments throughout the city.

Our local publisher of *Carrefour* (which *Time* tells us is the strait-laced *L'Action Catholique*) would have exposed themselves to no criticism had they reproduced this Bonnard drawing as it appeared in the Paris edition, and would have been less ridiculed had they left a complete $3\frac{1}{2} \times 5\frac{1}{2}$ inch blank, rather than tamper with and disfigure the drawing as they did, blotting out most of it with a white strip across the breasts, and still referring to it as *Buste de Femme*.

Once again "Oh God! Oh Montreal!"

If, as artists, we in the province of Quebec can allow such actions to take place without expressing our indignation, Lord knows what we will be forced to swallow next. While it was gratifying to see the *Time* article, it was painful for one living in Quebec to see that type of publicity given his province. Rest assured that it is not the kind that does us any good. Few have seen the Quebec censored Bonnard but millions read *Time*.

It is hard to believe that the editors of



PIERRE BONNARD. *Buste de femme*. Drawing as reproduced in the Paris edition of *Carrefour*

Carrefour, here, are more Catholic than the Pope who commissioned the murals in the Sistine Chapel in Rome, with its hundreds of nude figures by Michelangelo; and more Catholic than the present Pope who permits them to be seen by the countless thousands of people who visit the Palazzo Vaticano annually. I have never yet heard of anyone having been offended by these nudes. They remain amongst the great treasures and pride of the civilized world.

When the Rivera murals in the Rockefeller Centre offended its patrons for political reasons they were ordered effaced before completion. The Sistine murals remain. The Pope is not offended. But *L'Action Catholique* finds the nude of Bonnard is "offensive to the public" (*Time* March 3rd).

It is tragic that such things are allowed to happen in our time, the middle of the twentieth century.

As a member of the Contemporary Arts Society, the Canadian Group of Painters, the Canadian Society of Graphic Art and the Federation of Canadian Artists, I condemn this action vehemently.

Pierre Bonnard, may he rest in peace, will live with us long after the censors are forgotten. His is a lasting contribution to mankind.

Yours truly,
LOUIS MUEHLSTOCK.

Dear Sir:

A copy of Emily Carr's autobiography, *Growing Pains*, was sent to me for Christmas from Vancouver. What a moving book it is, and how stimulating creatively—of encourage-



"Properised" version of the same drawing by Bonnard as it appeared in the Canadian edition of Carrefour

ment to every Canadian artist who struggles, aspires, fails or succeeds.

Being hungry today for more of her, I drew out a copy of *Canadian Art* from the filing cabinet. It is the November, 1945, issue (drawn at random). There was Emily Carr's *In a Wood* on the cover. Surely here is her strong spirit, symbolized by the great trees and the swirling rhythms around them. This is not a static wood, but a wood full of motion and of light in the shadows.

On page 36 of the November, 1945, issue are three paragraphs on the Emily Carr memorial exhibition. On page 171 one reads of paintings of hers being selected for an exhibition to be shown in New York. On page 173 is a heading: "British Columbia Buys Emily Carr Paintings." A rush of pride nearly overwhelmed me. Well, she has been recognized at last. The files of *Canadian Art* are worth careful study by any one interested in her work.

Years ago when the West Coast Indian Art exhibit came to the Art Gallery of Toronto, I went to see it and immediately was drawn to Emily Carr's work. It felt so Indian, and of the Northwest forest country, the land of big trees. The pictures led you beyond the surface of paint, far beyond, into the soul of the Northwest Indian, to his land and her land—because the forest of British Columbia is Emily Carr's forest now, as it is and has been the forest of the Red Man for hundreds of years.

Then one late afternoon, at 23 Prince Arthur Avenue, I had a visit with Emily, with Klee Wyck, all by herself.

First of all she took me away upstairs to a studio filled with her French sketches. As we looked at them and I questioned her, she told me something of her experience abroad. The

DOMINION GALLERY

BUYS and SELLS

Paintings by Old and Modern
European, English, American, and
19th Century Canadian Artists.

1448 ST. CATHERINE ST. W., MONTREAL

"Congratulations to the oldest existing
Society of Artists"

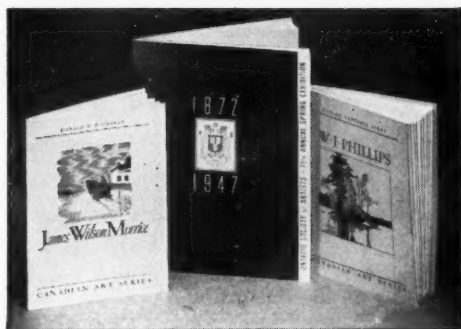
FROM

"The oldest existing artist supply house"

**E. HARRIS COMPANY of TORONTO
LIMITED**

to

**THE ONTARIO SOCIETY OF
ARTISTS**



New Art Books

THE ONTARIO SOCIETY OF ARTISTS 1872-1947

This seventy-fifth anniversary catalogue of the O.S.A. includes a Foreword by Lorne Pierce, a history of the society by L. A. C. Pantou and 31 illustrations. 48 pages, limp paper, 60 cents; paper boards, \$1.00.

JAMES WILSON MORRICE

By Donald W. Buchanan. An important new book in the Canadian Art Series. With 18 illustrations, 6 in colour. Cloth, \$1.50; paper, \$1.00.

WALTER J. PHILLIPS

By Duncan Campbell Scott. An outstanding new book in the Canadian Art Series. 16 illustrations, 3 in colour. Cloth, \$1.50; paper, \$1.00.

**THE RYERSON PRESS
TORONTO**

Queen's Summer School

SCHOOL OF THE FINE ART

JULY 3—AUGUST 16

ART • BALLET • DRAMA
MUSIC • RADIO INSTITUTE

For information write to

Department of University Extension

Queen's University

KINGSTON

ONTARIO

University of New Brunswick

SUMMER ART SCHOOL

at the

OBSERVATORY ART CENTRE

Fredericton, N.B.

JULY 2ND—AUGUST 15TH, 1947

INSTRUCTOR—*Pegi Nicol MacLeod*

Full course—\$20.00

For further information write to The Art
Director, University of New Brunswick,
Fredericton, N.B.

Fifteenth Annual Session

UNIVERSITY of ALBERTA

BANFF

School of Fine Arts

JULY 15TH — AUGUST 23RD, 1947



Offering courses in

Art, Piano and Choral Music, Drama, Short
Story Writing, Ballet, Weaving and Design,
Leathercraft, and Oral French.

for calendar write:

DIRECTOR, EXTENSION DEPARTMENT

University of Alberta

EDMONTON, ALBERTA, CANADA

the gallery, 73 albert st., ottawa

- ottawa's only commercial gallery
- emily carr, david milne, a. y. jackson and other well known canadian artists displayed
- also the work of prominent european painters always on view
- paintings may be purchased on convenient terms
- distinctive picture framing, restoring
- fine paintings bought
- phone 2-2721

TA
947
gn,
NT
pictures were a surprise. At first they seemed almost childish in their naïvety—but it was really their childlike sincerity that was so disarming somehow. With all my earnest looking they did not lose their unsophisticated provocativeness. In Brittany, amid birds and peasants and little children, she painted—and as simply as the thought of the Bretons around her. But there was more to the pictures than that. Deep down, there was a struggle going on. No, the pictures were really far from simple after all. They challenged the observer. This observer was amazed, irritated, heartened—anything but unmoved.

Downstairs were her Indian paintings and the first of the great green forest. These thrilled me—oh, deeply! They were unfinished? Yes! One could never get to the end of them, because they took you into the heart of nature and the deep, high woods, and so the paintings started you off on a journey—you could go on as far as thought would go. These were not superficial paintings: they were experience.

I have one of Emily Carr's forest paintings: and one day she came to have tea with me. In appearance she was short and quite "dumpy." She was wearing, as far as I can remember, quite typical English clothes—outing hat, tweed coat, brogues. She limped slightly. In her arms she carried a little dog, which accompanied her everywhere she went. Her face wore a smile, a sweet expression—except when in repose—then you could see the wearing time she had had. Yes, she looked a little battered. I felt in her a great struggle of soul. She was ever fighting and having conflicts—most of them within herself.

On that afternoon, as we walked in the garden while her little dog had a romp on the hillside, she spoke of many things. I felt so in tune with her, until some painful topic would be brought up: then she would express herself strongly. When she was out-of-sorts about something or somebody, you were conscious of having to soothe her spirits again, so that she might enjoy the afternoon instead of suffering with distress over the world's lack of sympathy and understanding.

She spurned her pottery, because she had turned to the kiln as a means of earning money—yet these little individual pieces are in their way works of art. I have a match-holder that she had made, of reddish clay, decorated with an Indian design of a fish. It is a joy to see, so simple, so good, native art of a high order. On the back is the artist's signature "Klee Wyck." She told me that at first the only means of communication which she had with the Indian families in the totem pole country was a smile. So they named her "Klee Wyck," the Smiling One.

DORIS HUESTIS SPEIRS,
17 Wulfrey Avenue,
Toronto.

Dear Sir:

Surely the design of postage stamps comes within your particular range of interest, art and industry?

I ask because of the remarkable new issue commemorating the achievements of Alexander Graham Bell. You will agree that Canada has lapsed very badly in producing this stamp, unique for its bad proportion, poor colour, lack of design and general similarity to an old-fashioned label on a bottle of "cure-all."

The advertising value of postage stamps goes without saying, always in use, ever on the move as they are. The stamp has educational value, for the most ardent collectors are the young. Russia since 1917 has deliberately used the stamp as a means of readily enlightening its vast population about that country's history. The United States has directed attention through stamps issued in series, to its historical figures, national parks and the war heroes of all services. The most remarkable stamps of recent years are those brilliant designs by the famous artist Edmund Dulac, for the Free French Colonies.

Alexander Graham Bell was an inventive genius whose fine countenance and scientific achievement both lend admirably to a distinguished postage stamp design, properly honouring him and worthy of Canada.

I suggest that the whole issue be recalled and the challenge of making stamps representing our country's aims, resources and achievements, be presented to Canadian artists in a national open competition.

Yours very truly,
NORAH McCULLOUGH,
Ottawa.

Dear Sir:

No one could disagree with Mr. Dair that we should have higher standards of Canadian typography but I would most heartily disagree with his attack on the capital letter. His appeal to the rational child is a misleading one. Children, even rational ones, read every word of what they are reading; adults rarely do and rarely need to. For children's books or for really great writing that is to be savoured word for word capitals may be unnecessary but for people who only want to skim a book, researchers, students or readers of detective stories, the capital at the beginning of a sentence or for proper names catches the eye and aids in that absorption of matter that is faster than reading. Mr. Dair will probably insist that this is mere habit but I don't think so. It seems to me that readability includes something more than mere legibility.

Yours truly,
M. G. ANDREW,
Ottawa.

CONTRIBUTORS

Humphrey Carver is an architect by profession. He is on the staff of the School of Social Work, University of Toronto, and he was one of the judges in the Canadian Small Home Competition held by the Central Mortgage and Housing Corporation.

W. S. Wheatley is a Winnipeg artist who specializes in lithography. He has exhibited in New York and major Canadian cities.

Patrick Anderson, who lives in the Laurentians near Montreal, has published several volumes of poetry. He is one of the editors of *The Northern Review*.

L. A. C. Panton, R.C.A., is a former president of the Ontario Society of Artists. His home is in Toronto.

Margaret Tucker of Toronto was formerly on the staff of the Art Gallery of Toronto.

A. F. Key is director of the Coste House, Calgary Allied Arts Council recently established in Calgary.

AN ALLIANCE PRESS PUBLICATION

The Bookshelf

For Books Worth Reading

A review of the latest and best books of the month for booklovers and the Publishing Trade

Price TWOPENCE ONLY

Ask your Bookseller for a Copy or
Subscription 3/- including postage
direct from the



ALLIANCE PRESS, LTD.
King William St. House, Arthur Street,
LONDON, E.C.4.

FOR SALE

Hughes & Kimber, London, etching press, geared, steel bed 13½" x 32". Good shape.

KATHERINE DAY
R.R. 2, Coldwater, Ont.

Summer School of Fine and Applied Arts

MOUNT ALLISON UNIVERSITY
SACKVILLE, N.B.

LAWREN P. HARRIS, A.R.C.A., O.S.A.,
Director

A six weeks' course in the History and Appreciation of Painting, Still Life and Outdoor Sketching, Life and Portrait Drawing and Painting, Weaving, Pottery, Metal-work, and Leather-work.

JULY 3rd to AUGUST 14th
Calendar sent upon request.

SAINT JOHN VOCATIONAL SCHOOL

Courses in Fine and Applied Art

OLD MASTER TECHNIQUES

MURAL PAINTING

BOOK ILLUSTRATION

TEXTILE DESIGN-LETTERING

FASHION ILLUSTRATION

Prospectus on Request

Venetian Red

The newest member of our

PERMANENT OIL COLOUR GROUP

The Canadian Art Laboratory

Chemists

Promise a revelation to artists with this newest colour—constant and permanent—Available at your Art Supply Dealer or write to

THE CANADIAN ART LABORATORY
LIMITED

536 EASTERN AVE.
TORONTO

Make a wish, pal!



Wish your drawing pencil were true to grade?

Wish it would stand up under heavy pressure?

Wish it were smooth as smooth can be?

Wish you could depend on perfect reproduction?

10c. EACH
LESS IN
QUANTITIES

TRY AN



"CHEMI-SEALED"

(SUPER BONDED)

TURQUOISE

and make your wish come true!

EAGLE PENCIL COMPANY OF CANADA LTD. TORONTO

Trade Mark



of Integrity

Pre-tested

PERMANENT OIL COLOURS FOR ARTISTS

*Specifications of contents as requested by
The American Artists Professional League*



Actual Size
Studio Tube 1" x 4"

Send us name of your local artists' material dealer and we will mail you free copy of Robert Phillip, N.A. ("His Drawings and Palette") with 2 full page plates in colour.

STUDIO SIZE TUBES

COLOUR	PRICE
Alizarin Crimson.....	.85
Burnt Sienna.....	.45
Burnt Umber.....	.45
Cadmium Orange.....	.85
Cadmium Red Light.....	.95
Cadmium Red Medium.....	.95
Cadmium Red Deep.....	.95
Cadmium Vermilion.....	.95
Cadmium Yellow Pale.....	.85
Cadmium Yellow Light.....	.85
Cadmium Yellow Medium.....	.85
Cerulean Blue.....	.85
Cobalt Blue (¾ x 2¼).....	.85
French Ultramarine Blue.....	.65
Green Earth.....	.45
Indian Red.....	.45
Ivory Black.....	.45
Light Red (English Red, Light).....	.45
Mars Red.....	.45
Mars Violet.....	.45
Mars Yellow.....	.45
Naples Yellow shade.....	.45
Permanent Blue.....	.65
Permanent Green Light.....	.85
Raw Sienna.....	.45
Raw Umber.....	.45
Rose Madder.....	.85
"Thalo" Blue.....	.85
"Thalo" Green.....	.85
"Thio" Violet.....	.85
Venetian Red.....	.45
Viridian (Vert Emeraude).....	.85
Yellow Ochre Light.....	.45
Zinc Yellow.....	.65
Zinc White.....	.45
x Zinc White.....	.65
x1 Zinc White.....	1.10

WRITE FOR COLOUR CARD

Ask Your Dealer For Them

M. GRUMBACHER

179 King St. West, Toronto 1, Ontario

BRUSHES

ARTISTS' MATERIAL

COLOURS



RUNGE PRESS LIMITED
OTTAWA CANADA